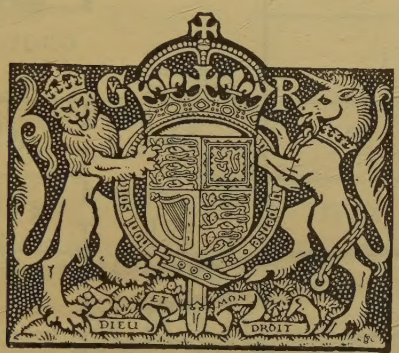
NATIONAL GALLERY
MILLBANK

CATALOGUE
BRITISH SCHOOL



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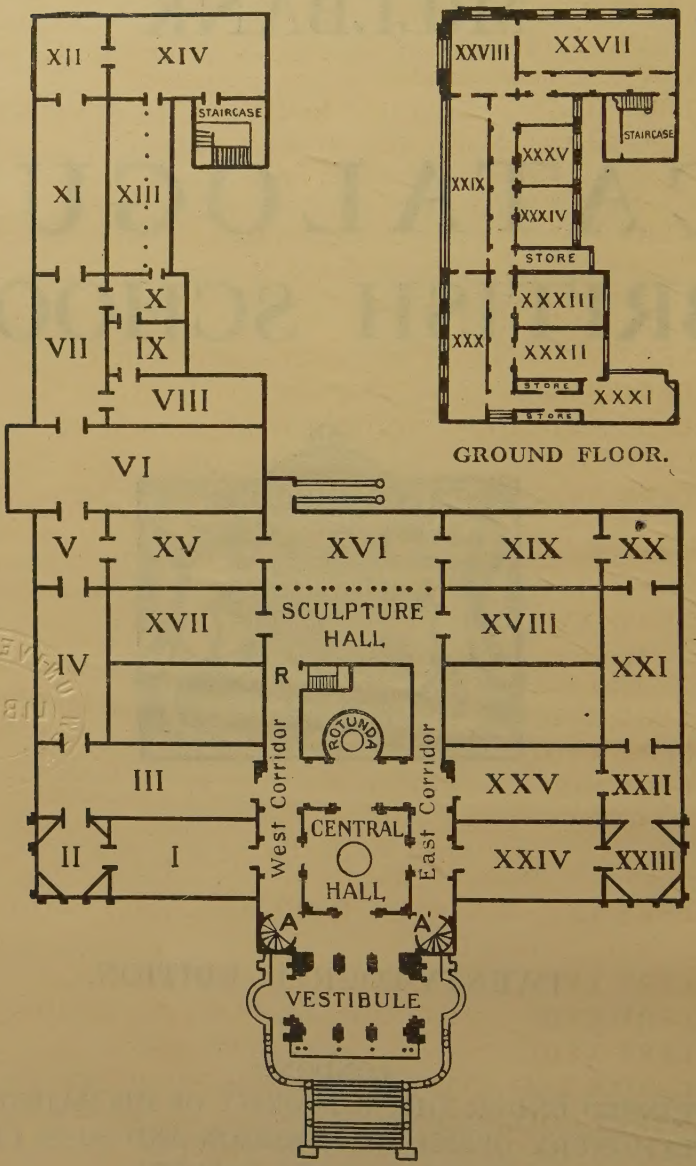
TWENTY-FOURTH EDITION.

LONDON:
PRINTED UNDER THE AUTHORITY OF HIS MAJESTY'S
STATIONERY OFFICE BY HARRISON AND SONS, LTD.,
AND SOLD AT THE GALLERY.
1929.

Price Two Shillings and Sixpence Net.

PLAN OF THE GALLERY.



GROUND FLOOR.

MAIN FLOOR.

At R in West Corridor is staircase to Refreshment Room.

At A and A[1] Central Hall Corridors are staircases leading down to Gentlemen's and Ladies' Lavatories.

ARRANGEMENT OF THE COLLECTION.

GALLERY I. EIGHTEENTH CENTURY

Gainsborough, Hogarth, Morland, Reynolds, Romney, Wilson.

GALLERY II. BLAKE:

Mosaic Pavement of eight panels, illustrating the Proverbs of Blake, executed by Boris Anrep, 1923.

GALLERY III. EARLIER NINETEENTH CENTURY

Constable, Crome, Etty, Haydon, Holland, Hoppner, Hurlstone, Landseer, Lawrence, Leslie, Phillip, Stothard, Wilkie, E. M. Ward, J. Ward.

GALLERY IV. PRE-RAPHAELITE SCHOOL

Boyd-Houghton, Deverell, Egg, Holman-Hunt, Hughes, Madox Brown, Martineau, Millais, Alfred Stevens, F. G. Stephens, Storey, Wallis, J. M. Wells, Windus.

GALLERY V. ROSSETTI: BURNE-JONES

GALLERIES VI-X. TURNER COLLECTION

GALLERIES XI-XIII. MODERN FOREIGN SCHOOL

GALLERY XIV. SARGENT COLLECTION

GALLERY XV. LATER NINETEENTH CENTURY

Alma-Tadema, Dicksee, Faed, Holl, Hook, Leighton, Linnell, Millais (middle period), Murray, A. Moore, H. Moore, Phillip, Poynter, Reid.

GALLERY XVI. SCULPTURE

Watts, "Story from Boccaccio" and "Echo."
John, Cartoon for Decoration—"Galway."

GALLERY XVII. WATTS COLLECTION

GALLERY XVIII. STEVENS COLLECTION

GALLERY XIX. LATER NINETEENTH CENTURY

Brough, Clausen, Hemy, La Thangue, Lawson, Legros, Orchardson, Pettie, Potter, J. J. Shannon, E. Stott, Walker, Wyllie.

GALLERY XX. NINETEENTH-CENTURY WATER-COLOURS

Furse, "Lord Roberts."

GALLERY XXI. CONTEMPORARY PAINTERS

GALLERY XXII. CONTEMPORARY WATER-COLOURS

GALLERY XXIII. SCULPTURE

GALLERIES XXIV-XXV. CONTEMPORARY PAINTERS

CHANTREY COLLECTION. Works purchased under the terms of the Chantrey Bequest are placed in

1. Sculpture—Galleries XVI and XXIII.
2. Paintings—Recently acquired, Galleries XXIV and XXV. Earlier acquisitions, Galleries V, XV, XVIII, XIX and XXI

INFORMATION FOR VISITORS

The National Gallery, Millbank (British Art) is open to the public *free* on Mondays, Thursdays, Fridays, and Saturdays throughout the year during the following hours :—

January	From 10 a.m. until 4 p.m.
February March	From 10 a.m. until dusk.
April to September	From 10 a.m. until 6 p.m.
October November December	From 10 a.m. until dusk.

On Tuesdays and Wednesdays the Gallery is open to Students from 10 a.m. until 5 p.m. in summer and 4 p.m. in winter. To the public it is open for the same hours by payment of sixpence.

The Gallery is also open to the public *free* on Sundays from 2 p.m. till dusk or 6 p.m. (according to the season).

The Gallery is closed on Christmas Eve, Christmas Day and Good Friday.

All applications for the admission of Students or for sketching in the Gallery must be addressed to the Secretary.

Official Lectures are given in the Gallery every morning at 11 a.m. and noon, except on Sunday. Particulars will be found on the notice board in the Vestibule. Special Lectures at other hours at a charge of five shillings can be arranged by writing to the Official Lecturer at the Gallery.

Catalogues, photographs, and postcards can be obtained from the stall in the Entrance Hall,

A Refreshment Room is provided in the Basement (Staircase in West Corridor), where hot and cold luncheons, teas, and light refreshments may be obtained at moderate prices.

PHOTOGRAPHS AND POSTCARDS

Whole plate Photographs (8½ in. by 6½ in.) of pictures in the National Gallery, Millbank, may be obtained at the Publications Stall, except in cases where the copyright is in private hands and permission to reproduce has not been granted. Any print from existing negatives not in stock can be obtained in a few days. If a photograph is desired of a picture which has not already been photographed officially, notice should be given at the stall, and a print (8½ in. by 6½ in.) will be supplied as soon as possible.

Tariff for Photographs (*Matt Surface*).

Size.	*Price.*
8½ in. by 6½ in.	1s. 6d. each.
12 in. ,, 10 in.	2s. 6d. ,,

If glossy prints are required they must be specially ordered.

The ordinary size for official negatives is whole plate (8½ in. by 6½ in.). A certain number of larger negatives are in stock, but if 12 in. by 10 in. prints of other subjects are required, and large negatives have to be specially made, the charge for a first print will be 12s. 6d.

Postcards.

Postcards are on sale at 2d. each ; 1s. sets (7) ; 2s. sets (14).

Copyright of Photographs and Right of Reproduction.

The copyright of every official photograph is owned by the Trustees of the National Gallery. Permission must be obtained in writing from the Assistant Keeper for the right to make any kind of reproduction from official prints or negatives. The fee charged for the right of reproduction from any official print is 7s. 6d. in addition to the cost of the print.

Photography in the Gallery.

Photographs can be taken in the Gallery only by accredited professional photographers on Students' Days, by special arrangement with the Assistant Keeper, and the pictures cannot be taken from the walls or the glasses removed.

Copyright of Pictures and Sculpture.

As copyright is claimed in many of the works, students and others wishing to copy or reproduce must obtain permission of the owner of the copyright. In the case of living artists, it is necessary to obtain their written permission and forward it to the Assistant Keeper before copies or reproductions can be made.

ORDER OF CATALOGUE

The Catalogue is arranged in the alphabetical order of the artists' names. Reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue.

In describing the pictures, the terms "*right*" and "*left*" are used with references to the right and left of the spectator, unless the context obviously implies the contrary. The dates following the artists' names are those of birth and death.

The measurements are given first in inches, and then, in brackets, in metric measure. The height precedes the width. The term "canvas" is used in the descriptions of oil-paintings on canvas. The term "water-colour" is used to describe water-colour paintings on white paper. In the case of oils painted on wood or metal, or of water-colours painted on coloured paper or another material, the material or colour is stated.

SCOPE OF CATALOGUE

As the larger number of the paintings of the British School is now at the National Gallery, Millbank, it has been decided to issue, in connection with the gallery, a complete catalogue of the pictures of the British School belonging to the National Gallery collection and to include in it not only the pictures, drawings and sculpture at Millbank, but those exhibited at Trafalgar Square, and also those on loan to provincial galleries and to other galleries or institutions in London, so that students may have available a complete record of the National Gallery collection, as far as British Art is concerned. In order to provide space for this, it has been necessary to curtail, in many cases, the length of the biographical and descriptive notes.

PUBLICATIONS.

Catalogue of the British School (exclusive of the Turner Collection). 2s. 6d. net. Post free 3s. Foreign countries 3s. 8d.

Catalogue of the Turner Collection. 1s. 6d. net. Post free 1s. 9d.

An Illustrated Guide: British School. 2s. net. Post free 2s. 4d. Foreign countries 2s. 6d.

National Gallery, Millbank, Illustrations. (199 Reproductions of Paintings and Drawings.) 3s. 6d. Post free 4s. Foreign countries 4s. 2d.

Lecture Guide to the National Museums and Galleries of London. Published monthly. 4d.

Catalogue of the Modern Foreign School. 1s. net. Post free 1s. 3d.

In addition to these, Catalogues of Temporary Loan Exhibitions are frequently published during such exhibitions.

All orders must be addressed Secretary, National Gallery, Millbank, S.W. 1.

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The National Gallery, Millbank, otherwise known from the name of its founder as the Tate Gallery, is a section of the National Gallery, Trafalgar Square, and was controlled by the Board of the National Gallery with a separate Keeper until 1917, when a separate Board was constituted.

INTRODUCTION

THE BRITISH NATIONAL GALLERY OF PICTURES was founded in 1824 by the purchase by the State, at the suggestion of King George IV, of 38 paintings from Mr. John Julius Angerstein's collection for the sum of £57,000. This collection was at first exhibited in his house, No. 100, Pall Mall, and was known as "The Royal Gallery." It was transferred to 105, Pall Mall, in 1834, and finally moved to Trafalgar Square in 1838.

The building in Trafalgar Square, designed by W. Wilkins, was begun in 1832, and the first portion was opened in 1838. In 1869, on the removal of the Royal Academy to Burlington House, the National Gallery occupied the entire building. Additions were made to the building in 1876, 1885-7, 1911 and 1927.

Among the more important bequests of pictures and donations by which the National Galleries have profited, the following may be mentioned :—

The Sir George Beaumont Gift (1826) ; Holwell-Carr Bequest (1831) ; Olney Bequest (1837) ; Lord Farnborough Bequest (1838) ; Robert Vernon Gift (1847) ; Turner Bequest (1851) ; Wynn Ellis Bequest (1876) ; Gifts and Bequests from the family of John Constable (1888) ; Tate Gift (1894) ; Watts Gift (1897) ; Vaughan Bequest (1900) ; Sir Joseph Weston Gift (1908) ; Salting Bequest (1910) ; Layard Bequest (1913) ; Lane Bequest (1915).

In 1863	from	Mr. Thomas Denison Lewis	£10,000
,, 1878	,,	Mr. Richard Charles Wheeler	2,612
,, 1881	,,	Mr. Francis Clarke	23,104
,, 1885	,,	Mr. John Lucas Walker	10,000
,, 1907	,,	Colonel Temple West	99,909
,, 1908	,,	Mr. Charles Edward Grego Mackerell ...	2,859
,, 1916	,,	Mr. Henry L. Florence	10,000
,, 1924	,,	Mr. Samuel Courtauld	50,000

In 1841 the first active step towards the establishment of a separate Gallery of British Painting and Sculpture, including the works of living artists, was taken by Sir Francis Chantrey, R.A., the sculptor, who left a large fortune to be employed in the encouragement of "British Fine Art in Painting and Sculpture." The income of the estate, amounting originally, after the payment of certain annuities, to about £3,000, but now somewhat less, was to be handed over by the Trustees to the President and Council of the Royal Academy, and by them expended in the purchase of "Works of Fine Art, of the highest merit, in sculpture and painting, that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the execution and completing of such works." No part of the money, however, was to be expended on a building. "The works of art so purchased as aforesaid shall be collected for the purpose of forming and establishing a public national collection of British fine art . . . in the confident expectation

that whensoever the collection shall become, or be considered, of sufficient importance, the Government of the country will provide a suitable and proper building or accommodation for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate." The bequest became effective on the death of Lady Chantrey in 1876. The purchases made were at first exhibited at South Kensington, but when Sir Henry (then Mr.) Tate's original offer of a collection of modern British pictures was supplemented by a further gift of a gallery at Millbank in 1897 an arrangement was made by which the Chantrey purchases were also to be housed there. Simultaneously with Chantrey, Mr. Robert Vernon thought of bequeathing his fortune for the benefit of artists; but after taking George Jones, R.A., the friend and biographer of Chantrey, into his confidence, he determined to give to the nation his collection of works by contemporary British artists. The gift was made in 1847 and consisted of 157 pictures and a group of sculpture.

These were exhibited first at Marlborough House and afterwards at the South Kensington Museum, until the new wing of the National Gallery was opened in 1876, when they were transferred to Trafalgar Square. The Turner Bequest became effective by a Decree of the Court of Chancery, 19th March, 1856.* In 1857, ten years after the Vernon Gift, Mr. Sheepshanks presented a similar collection to the nation, under condition that it should be exhibited at South Kensington, with reversion to the Fitzwilliam Museum at Cambridge. At South Kensington there has also grown up, by gift and purchase, a large historical collection of British water-colours. To this and to the Sheepshanks Collection the name "National Gallery of British Art" was attached and is still employed.

When Sir Henry Tate in 1890 offered a collection of modern British pictures to the nation as the nucleus for a new gallery, it was at first proposed to house them in one of the existing exhibition buildings at South Kensington. Dissatisfied with this plan, Sir Henry Tate made the further munificent offer of £80,000 for the construction of a new building, if the Government would provide a suitable site.

Difficulties arose over more than one site proposed at Kensington on the ground of insufficient space. Finally, Sir William Harcourt, as Chancellor of the Exchequer, took the matter in hand, and a site was agreed upon at Millbank, where the Penitentiary, designed by Bentham, had been recently demolished. The foundations were laid in September, 1893. The building, designed by Mr. Sidney R. J. Smith, the architect chosen by Sir Henry Tate, was handed over to the Government, and formally opened by King Edward VII, when Prince of Wales, on 21st July, 1897. It was opened to the public on 16th August, 1897.

The generous gift of Sir Henry Tate and the opening of the Gallery are recorded by inscription on the bases of two columns in the Central Hall.

In addition to the 65 pictures, Sir Henry Tate presented two bronze statues and one in marble; further gifts and bequests, including a portrait of Sir Henry Tate, by Herkomer, have been made by the late Amy, Lady Tate. A bust of Sir Henry Tate was presented to the Gallery by a body of subscribers in 1898, and stands between the two columns referred to, facing visitors as they enter the Gallery.

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* For the history of the Turner Bequest see the Catalogue of the Turner Collection.

The building at its opening consisted of seven galleries and a central hall on the ground floor, a balcony under the dome on the first floor, and a gallery over the vestibule. In the basement was accommodation for offices. Two years later (1899) Sir Henry completed his scheme by the addition of eight more galleries and a large sculpture hall.

The collection in 1897 consisted of :—

I.—The Tate Gift.

II.—The Chantrey Collection.—Transferred from South Kensington, numbering 85 works. These have been added to by annual purchases and the total is now 210 together with 13 cartoons and 60 drawings by Alfred Stevens.

III.—Fifty-four pieces from the Vernon Collection, transferred from Trafalgar Square, along with other works by modern British artists.

IV.—The Watts Gift.—A collection of 18 pictures, mainly allegorical, by George Frederick Watts, R.A., presented by the artist. Some other pieces were afterwards added, and the collection is now hung in Room XVII.

The original collection has been largely increased by gift, bequest and purchase, and by transferences of pictures from Trafalgar Square. Under the will of Mr. Henry Vaughan, 24 small pictures and statues of Reynolds and Flaxman were acquired in 1900, and a statue of Gainsborough commissioned. This was placed in the Gallery in 1906.

In the same year, 1906, Room XVIII (the last of the Tate Section to be opened to the public) was hung with pictures from the Turner Bequest, transferred from Trafalgar Square. The majority of these pictures, left unfinished at the artist's death, had never previously been exhibited. On 6th May, 1908, it was announced by Lord (then Mr. Lewis) Harcourt, First Commissioner of Works, that on the vacant site behind the Gallery, the whole of which has been reserved by the Government for future extensions, an addition of five rooms on the main floor, with others below, would be made in the near future, through the generosity of Mr. J. J. (afterwards Sir Joseph) Duveen, senr., and would be occupied by the bulk of Turner pictures and drawings, transferred from Trafalgar Square. The building, designed by Sir Joseph Duveen's architect, Mr. Romaine-Walker, was begun in August, 1908. The donor unfortunately did not live to see it completed. In 1908 Lady Weston presented 73 drawings and water-colours by W. J. Müller, and a portrait of that artist, to be known as the " Sir Joseph Weston Gift."

The Turner Wing was finished and arranged during the first half of 1910. Owing to the recent death of King Edward VII no official opening took place, but King George V paid a private visit on Saturday, 9th July, and the public was admitted to the new Turner Wing on Tuesday, 18th July, 1910. The original benefaction was considerably added to by Sir Joseph Duveen, junr., at whose expense a staircase was constructed to connect the five upper with the four lower galleries, the lower galleries fitted up for exhibition purposes, and the whole scheme completed so as to house Turner's Bequest in a fashion more

spacious and splendid than he himself could have hoped for. A portrait of Sir Joseph Duveen, senr., by Emil Fuchs, M.V.O., is placed at the head of the staircase in the Turner Wing.

In connection with a bequest of modern foreign pictures to the Trustees of the National Gallery in 1915 by the late Sir Hugh Lane, a generous offer made by Sir Joseph Duveen to build a gallery for Modern Foreign Art on the site reserved behind the Turner Wing at Millbank was accepted, and he later added a gallery for the works of John Singer Sargent. This wing, consisting of four galleries on the main floor and five ground floor galleries, was opened by King George V, accompanied by the Queen, on June 26, 1926. The Trustees and the Director of the National Gallery, Millbank, act also for the Modern Foreign Gallery.

In 1915 a Committee of the Trustees of the National Gallery, with Lord Curzon as Chairman, with a view to making the collection at Millbank a National Gallery of British Art in the fullest sense, instead of, as heretofore, only of modern British art, recommended that paintings of the British School should be transferred there from Trafalgar Square, and that only a comparatively small collection of selected masterpieces, sufficient to represent the British School on the same footing as those of other countries, should be retained at the National Gallery. The grounds for this recommendation were, first, the need of more space for pictures of the first rank at Trafalgar Square, and, secondly, the desirability of exhibiting a complete historical representation of the British School at Millbank, in place of a collection of merely contemporary work.

In accordance with this recommendation more than 200 paintings of the older British School were transferred during 1919 from Trafalgar Square to Millbank, while 22 outstanding works by British painters of the nineteenth century, such as Stevens, Millais, Madox Brown and Rossetti, were transferred from Millbank to Trafalgar Square.

As there is at present no Government grant to the National Gallery, Millbank, for the purchase of modern pictures, the Trustees of the National Gallery out of their own insufficient funds have arranged since 1918 to put the Clarke Fund, amounting to £576 annually, at the disposal of the Board for the purchase of works by British artists.

Only 56 pictures of the British School, at a total cost of £51,244, of which 17, costing £23,927, are at Trafalgar Square, have been bought out of the taxpayer's money represented by the annual grant-in-aid or special grants to the National Gallery. These figures show to what an extent the collections, as well as the buildings at Millbank, are due to private generosity.

Lists of the artists of the British School, (1) deceased and (2) living, represented in the National Collection, and a numerical index, will be found at the end of the catalogue.

ABBREVIATIONS

The following abbreviations are employed in the catalogue :—

SOCIETIES AND GALLERIES

A.R.A....	...	Associate of the Royal Academy.
A.R.S.A.	...	Associate of the Royal Scottish Academy.
B.F.A.C.	...	Burlington Fine Arts Club.
B.I. ...	...	British Institution.
B.Mus....	...	British Museum.
C.A.S. ...	...	Contemporary Art Scoiety.
G.G. ...	...	Grosvenor Gallery.
L.Mus....	...	London Museum.
N.A.C.F.	...	National Art-Collections Fund.
N.E.A.C.	...	New English Art Club.
N.G. ...	...	National Gallery.
N.P.G....	...	National Portrait Gallery.
Nw. G.	...	New Gallery.
O.M. ...	...	Old Masters' Exhibition, Burlington House ; Order of Merit.
P.R.A....	...	President of the Royal Academy.
R.A. ...	...	Royal Academy ; Royal Academician.
R.B.A.*	...	Royal Society of British Artists.
R.C.A....	...	Royal Cambrian Academy ; Royal Cambrian Academician.
R.E. ...	...	Royal Society of Painter-Etchers and Engravers.
R.H.A.	...	Royal Hibernian Academy ; Royal Hibernian Academicia n.
R.I. ...	...	Royal Institute of Painters in Water-colour.
R.O.I. ...	...	Royal Institute of Painters in Oils.
R.S.A.	...	Royal Scottish Academy ; Royal Scottish Academician.
R.S.W.S.	...	Royal Scottish Water-colour Society.
R.W.S.	...	Royal Water-colour Society.
V. & A. Mus. ...		Victoria & Albert Museum, South Kensington.

TERMS

anon.	...	...	anonymous.
bt.	...	...	bought.
c.	...	...	*circa*, about.
coll.	...	...	collection.
d.	...	...	died ; depth.
exh.	...	...	exhibited.
exors.	...	...	executors.
h.	...	...	height.
in.	...	...	inches.
insc.	...	...	inscribed.
m.	...	...	married.
w.	...	...	width.

* In all cases where Societies were not originally, but have subsequently, been constituted Royal Societies, they are referred to as Royal, even if at the date of the reference they had not been so constituted.

CATALOGUE

ABBEY (Edwin Austin), 1852-1911

Born at Philadelphia, U.S.A.; studied Pennsylvania Academy; employed by Harper Brothers, 1871, sent to England 1878; exhibited R.A. from 1890; painted a series of large decorative panels: "The Quest of the Holy Grail," Boston Library (U.S.A.), 1895. Painted various subjects from Shakespeare; a Reredos for the American Church in Paris, 1903; the official picture of the Coronation of King Edward VII, 1903-4, etc. Made a great reputation as illustrator of Herrick's Poems, Comedies of Shakespeare, etc.; R.A., A.R.W.S., and member of various foreign Academies.

3987 "'Miss Hardcastle, Mr. Marlow, I'm proud of bringing two persons of such merit together"

Illustration to "She Stoops to Conquer," by Oliver Goldsmith. Signed "E. A. ABBEY."
Pen and ink, 10 by 11½ (0·25 × 0·29).

3988 "Was it well done, Sir, to assist in rendering me ridiculous?"

Illustration to "She Stoops to Conquer." Signed "E. A. ABBEY, 1885."
Pen and ink, 10½ by 16¼ (0·27 × 0·41).

3989 The Letter

Interior, left, a man in Georgian costume is seated on a chair against a wall; right, a table with a wineglass, a bottle, and an open letter. Signed "E. A. ABBEY, 1890."
Pen and ink, 12 by 10½ (0·30 × 0·27).

3990 Illustration

Illustration to "The Leather Bottle." Signed "E. A. ABBEY, 1887."
Pen and ink, 10¼ by 11¾ (0·27 × 0·30).

3991 The Apprentice

Illustration to "Sally in our Alley."
Pen and ink, 14¾ by 9¼ (0·37 × 0·23).

3992 Illustration

Illustration to "Judith Shakespeare." Signed "E. A. ABBEY, Dec. 22, 1883."
Pen and ink, 11½ by 16½ (0·29 × 0·42).
Nos. **3987-3992** presented by a Group of Admirers, through Mr. J. S. Sargent, 1924.

ABBOTT (Lemuel Francis) 1760-1803

Born in Leicestershire; pupil of Francis Hayman about 1774; exh. R.A. between 1788 and 1800.

1198 Henry Byne, of Carshalton

Bust, full face; blue coat with brass buttons and a white cravat. Henry Byne, High Sheriff of Surrey, 1791, died 1819.
Canvas, 29 by 24 (0·73 × 0·61).
Presented by Miss C. C. Lippincott, 1885.

ADAMS (Harry W.)

1838 Winter's Sleep

Snow-covered landscape, with river; the leafless trees and right bank of the stream are sunlit. Insc. "HARRY W. ADAMS, 1900."
Canvas, 47½ by 71½ (1·21 × 1·80).
Exh. R.A. and Chantrey Purchase, 1900.

ALEXANDER (Edwin), 1870-1926

Born in 1870, the eldest son of Robert Alexander, animal painter; studied in Paris and Edinburgh. He painted animals, but more particularly birds; R.W.S.; R.S.W.S.; A.R.S.A., 1902; R.S.A., 1918; died at Musselburgh.

1965 Peacock and Python

The reptile's neck is wound round the throat of the peacock, whose wings are outspread in the death struggle.
Water-colour on brown paper, 39 by 69 (0·99 × 1·75).
Exh. R.W.S. and Chantrey Purchase, 1905.

ALLAN (Sir William) 1782-1850

Born at Edinburgh; studied at the Trustees' Academy with Wilkie; came to London and was influenced by Opie. In 1805 went to Russia and travelled in Tartary and Turkey, painting local subjects. In 1814 returned to London and devoted himself to historical subjects, chiefly Scottish. P.R.S.A. 1838; Queen's Limner, 1841; died at Edinburgh.

373 Tartar Robbers dividing their Spoil [DUNDEE]

Two robbers seated in a rocky recess disputing over their booty.
Wood, 36½ by 20¾ (0·93 × 0·53).
Exh. R.A., 1817.
Vernon Collection, 1847.

ALLEN (Joseph William) 1803-1852

Born in Lambeth. Engaged on scene painting with Clarkson Stanfield; but later devoted himself to landscape painting. He took an active part in the establishment of the R.B.A., exhibiting there and at R.A., 1826-1833.

1904 A Landscape [Home Office]

Sky clearing after a stormy day; a boy and girl are driving cattle from a farm in a wood across a wet road; a cart passes along the road to a cottage on the right; a woman turns up a footpath to the right past a fallen birch.

Canvas, 31 by 47½ (0·79 × 1·21).

Presented by Mr. T. W. Bacon, 1902.

ALMA-TADEMA (Sir Lawrence) 1836-1912

Born at Dronrijp in Friesland; studied art under Wappers at the Royal Academy of Art at Antwerp, but owed more to the tuition of Baron Leys. Painted several historical subjects dealing with Merovingian history. In 1863 he turned to Egyptian subjects. About 1865 he began the series of classical subjects for which he is best known; exhibiting "Tarquinius Superbus" in 1867. In 1869 he showed "The Pyrrhic Dance" at the R.A. and came to live in England, becoming naturalised shortly after, in 1873. A.R.A., 1876; R.A., 1879; knighted, 1899, and received O.M., 1905; died at Wiesbaden.

1523 A Silent Greeting

A warrior in Roman armour is placing a bunch of red roses in the lap of a lady who has fallen asleep over her work; in the background a slave girl holds back a thin curtain showing a glimpse of sunlit court and blue sky. Insc. "L. Alma-Tadema, Op. CCXCIX."

Wood, 12 by 9 (0·31 × 0·23).

Exh. Nw.G., 1892.

Tate Gift, 1894.

2675 A Favourite Custom

A Roman bath; foreground, two women frolicing in the water; bathers dressing and undressing and others entering; through the door a courtyard is seen. Insc. "L. Alma-Tadema, Op. CCCXCI."

Wood, 26 by 17¾ (0·66 × 0·45).

Exh. R.A. and Chantrey Purchase, 1909.

3513 A Foregone Conclusion

Right, two girls, one dark, in a brown dress, the other fair, in a light grey-green drapery, are standing by a marble wall with a large sculptured urn above, watching a man in yellow and white robes mounting some steps to the left, who is contemplating a ring which he holds in his hand; behind, a green-blue sea with distant land; blue sky. Signed "L. Alma-Tadema, Op. CCLXXIII."

Wood, 12 by 9 (0·31 × 0·23).

Bequeathed by Lady Tate, 1920.

3527 Sunday Morning.

A Dutch interior; right, a woman in grey with a large black hood, seated reading from a book on her lap; to the left, a woman, three-quarters back view, in blue and white skirt, brown bodice, white underbodice, holding a baby; background, a green wall with window seat, red cushion to the left, and windows, one of which is open, showing red-brick houses outside. Signed "L. Alma-Tadema."

Wood, 15¾ by 13 (0·40 × 0·33).

Bequeathed by Mr. R. H. Prance, 1920.

APPLEYARD (Frederick)

3029 A Secret

In a cloistered garden, with an old church seen through the arches, a woman is seated dressed in a dark robe, with a child upon her knee. The child has its arms round her neck and is whispering into her ear. On each side is a winged figure with a musical instrument, and near by are two smaller winged figures making a garland of flowers.

Canvas, 40 by 52 (1·02 × 21·32).

Exh. R.A. and Chantrey Purchase, 1915.

ARCHER (James), 1823-1904

Born at Edinburgh; studied under Allan and at the Edinburgh Academy; R.S.A., 1858; moved to London 1864 and exh. at R.A., 1850-1904, chiefly portraits and historical genre. Belonging to the same group as Sir Noel Paton, W. Bell Scott, and Sir W. Fettes Douglas; he was, in middle life, greatly influenced by Millais; died at Haslemere.

2969 Morte d'Arthur

The dying King surrounded by the four Queens lies at the foot of an apple tree. One of the Queens supports the King's head in her lap; another kneels at his feet weeping; a third reads from a manuscript and offers a casket. to the dying King. The fourth kneels somewhat behind, resting her head against the trunk of a tree; right, in a willow, appears an angel holding the cup of the Sacred Grael. On the seashore, background, are a hermit and a woman; beyond is the sea with a ship near a purple promontory; a stormy sunset sky.

Canvas, 33½ by 39½ (0·85 × 1·00).

Presented by Mrs. James Wyllie in memory of her husband, 1914.

ARMITAGE (Edward), 1817-1896

Born in London; entered the studio of Paul Delaroche, 1837, and employed as an assistant on the "Hemicycle." In 1842 exhibited at the Salon his first large picture, "Prometheus Bound." In 1843 he entered into the cartoon competition at Westminster Hall, and won a premium for his "Cæsar's First Invasion of Britain"; exh. R.A., 1848-1893.

759 The Remorse of Judas [Home Office]

Three half-length figures of priests in Eastern dress seen against a wall, with a classic building right; left, Judas bareheaded, vainly tendering the thirty pieces of silver; a stormy sky. Signed "E. Armitage, 1866"; exh. R.A., 1866.

Canvas, 50 by 79 (1·27 × 2·01).

Presented by the painter, 1866.

ARMSTEAD (Henry Hugh), 1828-1905

Born in Bloomsbury; studied at School of Design, Somerset House, and Leigh's Academy; worked as a designer and chaser, and alter turned to sculpture; commissioned to work for the Albert Memorial; carved eighteen panels in the King's Robing Room at Westminster, illustrating the Arthurian legends. Then the marble reredos in Westminster Abbey and decorations of the Colonial Office in Whitehall, and other public works; A.R.A., 1875; R.A., 1879.

1929 Remorse

A woman descending a spiral stairway wringing her hands; masks of snake-locked furies and a frieze of swords and serpents on plinth.
Marble, 48 *h.* (1·22).
Exh. R.A. and Chantrey Purchase, 1903.

2054 Hero and Leander

Hero supporting the body of the drowned Leander; Jove's eagle on a rock to the left. A wave pattern decorates the base; exh. R.A., 1875, as "The Dead Leander."
Marble bas-relief, 48 by 72 (1·22 × 1·83).
Bequeathed by the Sculptor, 1905.

ARNALD (George), 1763-1841

Exhibited landscapes in London, 1788-1841; A.R.A., 1810; landscape painter to the Duke of Gloucester, 1918; travelled in Belgium.

1156 On the Ouse, Yorkshire

Looking across the river; two sailing barges, a bridge and a castle in the middle distance; sunset.
Canvas, 55 by 44 (1·39 × 1·11).
Purchased out of the Wheeler Fund, 1884.

AUMONIER (James), 1832-1911

Born at Camberwell, of Huguenot descent; designed patterns for calico printing, but about 1862, took to landscape painting; spent a year at Venice with James Charles. Original member of R.O.I.; member of R.I., 1876, and of N.E.A.C.

1619 Sheep Washing in Sussex

In a meadow men are washing sheep; children with a dog stand watching. Signed "J. Aumonier."
Canvas, 37 by 64½ (0·94 × 1·63).
Exh. R.A. and Chantrey Purchase, 1889.

1962 The Black Mountains

The sun setting in a stormy sky over dark moorland; a cottage near a clump of trees in the middle distance; foreground, sheep grazing on a bracken-covered common. Signed "J. Aumonier."
Canvas, 47½ by 71½ (1·21 × 1·82).
Exh. R.A. and Chantrey Purchase, 1905.

AUSTIN (ROBERT)

4178 Woman Milking a Goat

Back view of a woman seated, milking a goat which is feeding out of a bowl. Inscribed "R.S.A." Signed "Robert Austin, 1925."
Etching, 4½ by 4⅝ (0·11 × 0·12).
Purchased out of the Duveen Drawings Fund, 1926.

4179 Palaces, Grand Canal, Venice

View from the Piazza of the Salute, looking across the Grand Canal on to a row of palaces; foreground, the quay-side with gondolas and figures. Signed "AUSTIN, 1925, Venice."

Pen drawing on grey paper, 12 by 18 (0·30 × 0·46).

Purchased out of the Duveen Drawings Fund, 1926.

BACON (John), 1777-1859

Son of the sculptor, John Bacon, sen. (1740-1799); succeeded to his business, completing his statue of Lord Cornwallis. R.A. Schools, 1789; won the gold medal when seventeen. Executed many monuments in St. Paul's and Westminster Abbey.

2245 Bust of the Marquis of Wellesley [N.P.G.]

Facing three-quarters right; draped; neck and chest exposed.

Marble, 25 *h.* by 17 *w.* by 11¼ *d.* (0·64 × 0·43 × 0·29).

Vernon Collection, 1847.

BAILEY (Edward Hodges), 1788-1867

Born at Bristol; pupil of Flaxman, 1807; R.A. Schools, 1809, gold medal; A.R.A., 1817; R.A., 1821; executed portraits and statues, including those of Charles James Fox and Lord Mansfield in St. Stephen's Hall, Westminster; died at Holloway.

2235 Portrait Bust of Dr. Samuel Johnson [N.P.G.]

Looking right and leaning forward; shoulders draped; curling hair, longer at back.

Marble, 27¼ *h.* by 22½ *w.* by 12 *d.* (0·69 × 0·57 × 0·31).

Vernon Collection, 1847.

2236 Portrait Bust of the Duke of Wellington (After Nollekens) [10, DOWNING STREET]

Looking three-quarters left, drapery over shoulders, and medal with eagle on left breast.

Marble, 31 *h.* by 25 *w.* by 15 *d.* (0·79 × 0·64 × 0·38).

Vernon Collection, 1847.

2247 Portrait Bust of George Canning (After Nollekens) [10, DOWNING STREET]

Looking three-quarters left, shoulders draped.

Marble, 28½ *h.* by 20 *w.* by 11 *d.* (0·72 × 0·51 × 0·28).

Vernon Collection, 1847.

2248 Portrait Bust of Sir Isaac Newton (After Roubillac) [N.P.G.]

Lean face with square jaw, slightly contracted brows, looking three-quarters left; drapery on shoulders.

Marble, 27½ *h.* by 20½ *w.* by 10 *d.* (0·70 × 0·62 × 0·25).

Vernon Collection, 1847.

BANKS (Thomas), 1735-1805

Born in Lambeth; studied in Rome, 1772-1779, and visited Russia, 1781-2; A.R.A., 1784; R.A., 1785; executed many monuments for Westminster Abbey, St. Paul's, and other churches. His "Mourning Achilles" belongs to the R.A. and his "Shakespeare," for Boydell's Gallery, is now at Stratford.

1763 Thetis and her Nymphs rising from the Sea to comfort Achilles for the Loss of Briseïs

Marble relief, oval, 37 by 46 (0·94 × 1·17).
Exh. R.A., 1784.
Presented by the Sculptor's daughter, Mrs. Lavinia Forster, 1845.

BARKER (Thomas), 1769-1847

Born near Pontypool, Monmouthshire; his father, a painter, settled in Bath. Went to Rome about 1790; painted landscapes and a few portraits and religious subjects; exh. B.I. and R.A. (1791-1829); died at Bath.

792 The Woodman and his Dog in a Storm

Full-length an elderly man, grey hair and yellow coat, is gazing to the left, at his feet a dog is gazing upward to the right; background, tree trunks and a stormy sky.
Canvas, 93 by 58½ (2·36 × 1·48).
Presented by Mr. R. E. Lofft, 1868.

1039 A Clover Field, with Figures [N.G.]

A clover field, in which rustics are working or resting; a donkey stands waiting for his load; distance, a river, and hills beyond.
Canvas, 26 by 39 (0·66 × 0·99).
Purchased from Mr. W. Fuller Maitland, out of the Wheeler Fund, 1878.

1306 Landscape with Figures and Cattle [Admiralty House]

A flock of sheep, followed by rustics on horseback, on the brow of a hill, in mountainous country. Grey clouds.
Canvas, 32 by 44½ (0·81 × 1·13).
Purchased from Mrs. Briggs, out of the Lewis Fund, 1890.

2987 Landscape

Centre, two trees by a lake; right, a man near a tree in conversation with a girl carrying a bundle on her head; left, a shepherd driving his flock upward between steep hills; sky with low-lying clouds.
Canvas, 32½ by 26 (0·83 × 0·66).
Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

4196 Landscape

A stretch of moorland country; foreground, centre, a pool among rocks; left, some sheep; right, a boy reclining; rising rocky ground beyond; middle distance, a valley with a clump of trees, left; background, moorland with trees against a luminous blue sky with light warm clouds.
Canvas, 31½ by 41½ (0·80 × 1·05)
Presented by Sir Joseph Duveen, 1926.

BATES (Harry), 1850-1899

Born at Stevenage, apprenticed as a carver to Messrs. Farmer and Brindley, worked at the Lambeth School under Dalou and, later, at the R.A. Schools, and under Rodin in Paris. A.R.A. 1892; died at St. John's Wood.

1750 Pandora

Kneeling, holding a carved ivory and bronze casket; with her right hand she is about to lift the bronze catch that will liberate a multitude of evils over the world. Insc. "HARRY BATES."

Marble, ivory and bronze, including the base, 42 *h.* (1·07).

Exh. R.A., 1890, and Chantrey Purchase, 1891.

1767 Hounds in Leash

A young athlete is crouching, holding in leash two Danish boarhounds. Insc. "HARRY BATES, 1889." Exh. R.A., 1889 (the bronze, 1891).

Plaster cast, 42 *h.* by 84 *w.* by 42 *d.* (1·07 × 2·13 × 1·07).

Presented by Lord Wemyss, 1899.

1783 War

Hector's departure from Andromache; right, the naked warrior, with helm and shield, passes up steps under an arch where his wife Andromache with their child in her arms is leaning against the pilaster of the arch; below, the body of Hector dragged behind the chariot of Achilles.

Sketch for the bronze in possession of Mrs. Knowles. Insc. "HARRY BATES fecit, 1887."

Plaster, bas-relief, 21 by 10 (0·53 × 0·25).

Presented by Mr. C. J. Knowles, 1900.

BAYES (Gilbert)

2739 Sigurd

The hero of William Morris's epic poem, "The Story of Sigurd the Volsung," after he has slain the dragon which guarded a mighty treasure, ridden the fire of Brynhilde, and won the helm of aweing, which he is wearing, and which was part of the treasure. He is riding the horse Greyfell and swings the dwarf-wrought sword "Wrath." His helm crest, surtout and saddle cloth bear the image of the dragon; the saddle cloth also bears in enamel the "Branstock" tree which supported his father's house and into which Odin struck the Wrath when he first gave it to the Volsung. The carved relief, right of the marble base, represents some of the characters in the life of Sigurd. The other relief shows the body of Sigurd taken to burial.

Bronze, 28 *h.* by 8¾ *w.* by 14¼ *d.* (0·71 × 0·22 × 0·36).

Marble base, 7 *h.* by 10¾ *w.* by 18¼ *d.* (0·18 × 0·27 × 0·46).

Exh. R.A. and Chantrey Purchase, 1910.

BAYES (Walter)

4388. The Ford

A light railway bridge curving from the left foreground into the middle distance; a woman in blue and white with a green parasol is looking down from the bridge at some cattle wading through a stream,

right ; some boys and girls are on the bridge ; a hilly landscape in the middle distance with an approaching train ; mountains in the background ; violet grey sky with light clouds. Signed " WALTER BAYES."

Canvas, 40 by 56½ (1·02 × 1·43).

Purchased out of the Clarke Fund, 1928.

BEALE (Mary), 1633-1697

Born at Barrow, near Bury St. Edmunds. Probably studied in London under Walker ; influenced by and copied Lely ; practised in East Anglia, and at the Court in London ; died apparently in London.

3546 Portrait of a Man [N.G.]

Head and shoulders in a painted oval. A heavy-faced man, three-quarters left, eyes front, in a tawny cloak, white bands and dark grey wig. Dark brown background.

Canvas, 29½ by 24½ (0·75 × 0·62).

Presented by Mr. A. A. de Pass, 1920.

BEARDSLEY (Aubrey Vincent), 1872-1898.

Born at Brighton. He worked in an architect's office, and later in an insurance company. At 18 he began to be known by the strange designs which afterwards made him famous. His earliest important commission was from Messrs. Dent to illustrate the " Morte d'Arthur," for which he produced more than 500 drawings ; contributed theatrical drawings and portraits to the *Pall Mall Budget*. On the advice of Burne-Jones and Puvis de Chavannes, he left the City and devoted his time to art. Art editor of the *Yellow Book*, founded in 1894, and his most original designs were published in it. Joined Mr. Arthur Symons on the *Savoy* (Jan. to Dec., 1896). Wrote three poems and a prose fragment, " Under the Hill," for the *Savoy* ; produced a remarkable series of designs for Oscar Wilde's " Salome," for " The Rape of the Lock," for " Mademoiselle de Maupin," and Ernest Dowson's " Pierrot of the Minute." Died of consumption at Mentone.

3815 " Caprice "

Right, a woman in fantastic black dress with puffed sleeves, slashed with green ; black hat with green and white feathers ; white muff with black ribbon ; a long green parasol with green bows ; her head in profile is regarding a nigger boy in vermilion, further back ; exactly behind him is an open archway in the background showing a terrace and houses beyond ; dark grey sky. Painted on a brown ground about 1894. The subject is similar to the Comedy Ballet Marionettes No. 1, drawing in the *Yellow Book*, Vol. II, July, 1894.

Reverse, " The Dead Mouse." Head and shoulders of a woman in black with a black mask and a dead mouse. Said to be Beardsley's only oil-painting.

Exh. Grafton Galleries, Winter, 1920.

Canvas, 30 by 25 (0·76 × 0·64).

Purchased from Mr. R. A. Walker out of the Clark Fund, 1923.

4171 Yellow Book, Cover Design

Head and shoulders of a woman ; black mask, large black hat ; head of a masked man, right ; lighted candle, left. Cover for Vol. I of the *Yellow Book*.

Pen and ink, 10 by $8\frac{3}{4}$ (0·25 × 0·21).

Size of drawing, $6\frac{1}{2}$ by $8\frac{1}{4}$ (0·16 × 0·21).

4172 Frontispiece to Plays by John Davidson

Several figures, all caricatures of well-known people of the day ; centre, man in evening dress, Augustus Harris ; right, a dancer with butterfly ; left, a faun, Henry Harland ; behind, standing figure in leopard skin with bunches of grapes, Oscar Wilde, and a nude woman ; right, a masked man in a fanciful hat. Published in 1894.

Pen and ink, 11 by $7\frac{1}{8}$ (0·28 × 0·18).

Nos. 4171 and 4172. Bequeathed by John Lane, 1926.

4235 Drawing of Prof. Fred Brown

Standing figure of the painter facing left, a palette in his *right* hand ; a small table with brushes in a pot by him ; foreground, some paint brushes and a mahl-stick, an open paint box and sketches lying on the floor ; background, a wall with decorated dado and framed drawing above. Signed " A. B."

Reverse, various heads in pencil.

Pencil and pen and ink, $8\frac{1}{2}$ by $8\frac{3}{4}$ (0·21 × 0·22).

Presented by Mrs. Helen Thorp, 1927.

4423 Messalina and her Companion

Left, the figure of a woman in a pink skirt, black bodice, trimmed with white, open in front ; a large black headdress with white feathers and a yellow lining ; by her side, right, a young woman, black dress with a design of yellow flowers ; background, a small fountain.

Black and white drawing, tinted with water-colour.

$10\frac{3}{4}$ by $6\frac{7}{8}$ (0·27 × 0·17).

First reproduced without colour in 1899. " Early work of Aubrey Beardsley," by H. C. Marillier.

Purchased with a subscription from Mr. A. L. Assheton, out of the Duveen Drawings Fund, 1928.

BEAUMONT (Sir G. H.), 1753-1827

Born at Stonehall, Dunmow, Essex, succeeding to the baronetcy 1762 ; Honorary Exhibitor at the R.A., 1779-1825 ; friend and patron of many artists, especially Constable, and benefactor of the National Gallery.

119 Landscape, with Jaques and the Wounded Stag

[Admiralty House]

Woodland glade with a massive oak on right and a stream falling over stones in centre. Jaques, in a red coat, lies on the bank to the right, and, opposite, a stag is drinking ; left, through the trees a glimpse of sky with white clouds and hills. From Shakespeare's " As You Like It," Act ii. Painted 1819.

Canvas, 30 by 40 (0·76 × 1·01).

Presented by the Dowager Lady Beaumont, 1828.

BEECHEY (Sir William), 1735-1839

Born at Burford, Oxfordshire; in 1772 entered the R.A. Schools. Exhibited R.A., 1776-1839; B.I., 1806-36. Was in Norwich *c.* 1783-86. A.R.A., 1798, and appointed Portrait Painter to the Queen; R.A., 1798; died at Hampstead.

120 Portrait of Joseph Nollekens, R.A., Sculptor

[Office of Works]

Bust, nearly full face, turned slightly to the left.
Nollekens (1737-1823), a distinguished sculptor of busts.
Canvas, 30 by 25 (0·76 × 0·63).
Exh. R.A., 1812 (102).
Presented by the Rev. R. E. Kerrich, 1835.

1670 Portrait of Mr. James P. Johnstone

Half length, sitting on a red couch; nearly full face; the hair slightly powdered; a green coat with green buttons and a wide grey collar, a white waistcoat, muslin cravat and ruffle.
Canvas, 29¼ by 24¼ (0·74 × 0·61).
Bequeathed by General J. Julius Johnstone, 1898.

1671 Portrait of Mr. Alexander P. Johnstone [N.G.]

Nearly full face, slightly left, the eyes regarding the spectator; the hair is powdered; a green coat, buttoned up, with wide lapels and rolled collar, and a muslin cravat; dark background.
Canvas, 29½ by 24½ (0·74 × 0·62).
Bequeathed by General J. Julius Johnstone, 1898.

BEERBOHM (Max)

3199 John S. Sargent

Full-length caricature of J. S. Sargent, R.A.; legs apart, hands on hips, head raised, and looking into the air. To the right, small pen and ink study of the feet; to the left, pencil study of part of the face.
Pen, ink, and water-colour, 15½ by 6¼ (0·39 × 0·16).
Presented by Prof. W. Rothenstein in memory of Gerard Chowne, 1917.

4165 A Quiet Morning in the Tate Gallery

Mr. D. S. MacColl, a tall figure with arm raised, left, addressing, right, Mr. Alfred de Rothschild, a short figure elegantly attired and looking up attentively. Insc. "A quiet Morning in the Tate Gallery. The Curator trying to expound to one of the Trustees the spiritual fineness of Mr. William Rothenstein's "Jews in a Synagogue." Signed "Max, 1907."
Pen and ink, pencil and water-colour, 14⅝ by 12⅝ (0·37 × 0·32).
Purchased out of the Duveen Drawings Fund, 1926.

4332 Annual Banquet: A Suggestion to the New English Art Club

Signed "Max, 1913."
Water-colour, 12 by 16 (0·30 × 0·41).
Bequeathed by Mr. J. R. Holliday, 1927.

BEHNES (William), 1795-1864

Born in London, of Hanoverian parents; exhibited pictures, portrait-busts, and statues at the R.A., 1815-1863; best known for his portrait-busts.

2237 Bust of Robert Vernon, F.S.A. (1774-1849)

31 *h.* by 21 *w.* by 11 *d.* (0·79 × 0·53 × 0·28).

Presented in 1850 by Queen Victoria, the Prince Consort, and those whose names are inscribed on the pedestal, in acknowledgment of his gift to the nation of his collection of British paintings and sculptures, 1847.

BELCHER (George)

4327 Alabaster Busks, Lidy, 2d. each

Signed "George Belcher."

Charcoal and wash, 10¾ by 7¾ (0·27 × 0·20).

Exh. Leicester Galleries, March, 1911.

4328 Figure Scene

A lady and two workmen. Signed "George Belcher."

Charcoal and wash, 13 by 9¾ (0·33 × 0·25).

Exh. Leicester Galleries, March, 1909.

Bequeathed with No. 4327 by Mr. J. R. Holliday, 1927.

BELL (John Zephaniah), 1794-1883

Born at Dundee; first studied law, but came to London with an introduction to Wilkie; entered R.A. Schools, under Shee. He visited Paris, working in the studio of Gros, and Rome, before returning to Scotland. Director of School of Design in Manchester, 1837-1842; executed designs for the decoration of public buildings, winning a prize for the Westminster Hall competition; exh. R.A., 1824-1861, and died at Kensington.

1392 Cardinal Bourchier urges the Widow of Edward IV to let her Son out of Sanctuary [Board of Trade]

Centre, the Prince, in black, clings to the Queen, draped in deep mourning and surrounded by attendants; towards the right foreground, the Cardinal is raising his hands with a gesture of appeal; near him are ecclesiastics and a page or acolyte.

Canvas, 52 by 69½ (1·32 × 1·75).

Presented by the painter's widow, 1893.

BELL (Robert Anning), R.A.

2073 The Listeners

A garden enclosed by a yew hedge in evening light; foreground a stone-edged pool, with seven female figures. Insc. "Robert Anning Bell, 1906."

Water-colour, 19¼ by 29½ (0·49 × 0·75).

Exh. R.W.S. as "The Garden of Sweet Sound," and Chantrey Purchase, 1906.

2478 Music by the Water

Four girls grouped among cypress trees and columns by a pool of water; one, centre, with her back to the spectator, plays a mandolin; two, with a roll of music in their hands, stand to the left; the fourth is seated to the right. Beyond are classic ruins and hills. Insc. "R. A. Bell, March 25, 1900."

Water-colour, 15 by 21 (0·28 × 0·53).

Exh. R.W.S., 1900.

Bequeathed by Major-General Sir Matthew Gossett, K.C.B., 1909.

3335 Mary in the House of Elizabeth

Right, two women seated on a bench against a dark wall, and seen in profile. The nearer, Mary, in a bright blue gown and white head-dress, is sewing a white garment; the further one, in a dark gown with dark grey head-dress, seen in the shadow, is silhouetted against a white wall, background, left, a doorway with brown curtains. Signed "R. A. Bell, '17."

Canvas, 56 by 30 (1·42 × 0·76).

Exh. R.A., and Chantrey Purchase, 1918.

BELL (Vanessa)

3836 Flowers in a Jug

Crimson and white chrysanthemums in a white pot with a blue and yellow design, on a dark polished table; background a dark curtain with a border of dull blue, red and white; extreme right, the painted framework of a window. Signed "V. B., 1920."

Canvas, 24 by 18 (0·61 × 0·46).

Presented by the Contemporary Art Society, 1924.

BENNETT (William), 1811-1871

Born near Longleat, Wiltshire; said to have received first lessons from David Cox; began to exhibit at the R.W.S., 1842, and became a member, 1848; exhibited 378 pictures at the R.W.S., 1842-1871, and 18 at the R.A., 1842-1854.

1722 In Richmond Park

Four large oaks cast a shadow across a pathway through a glade in the park; beyond the trees a shepherd is seen sitting with a dog while his sheep are grazing near a large oak lit up by the sun; left, oaks stag-horned at the top; over them the valley of the Thames. Insc. "W. Bennett, 1852."

Water-colour, 14½ by 21½ (0·37 × 0·55).

Presented by Mr. E. Homan, 1899.

BETTES (John), 1530?-1573?

Portrait painter and miniaturist, probably born in London; influenced by Holbein.

1496 Portrait of Edmund Butts [N.G.]

Edmund Butts, of Barrow, Suffolk; third son of Sir William Butts, Physician to Henry VIII.

A stout man with a florid complexion, light brown moustaches and bushy beard ; a black gown with a collar of brown fur, and a flat black cap. Bust length, three-quarters face. The background, apparently repainted, inscribed : " An . . . Dni 1545. XXVI Aetatis Sv . . ." Into the back of the panel a piece of thin wood, painted, has been inserted, inscribed " faict par Johan Bettes Anglois." Perhaps this originally appeared on the front of the picture, which has been reduced in size.

Wood, 18½ by 15½ (0·46 × 0·39).

Purchased from G. Richmond, R.A. Sale (13), May 1, 1897.

BEWICK (Thomas), 1753–1828

Born at Ovingham, Northumberland ; son of John Bewick, a farmer. Apprenticed to Ralph Beilby, a Newcastle engraver, 1767 ; executed woodcuts for children's books, 1771-1774 ; came to London, 1776, but soon returned to Newcastle, when he entered into partnership with Beilby. Engraved Gay's " Fables," 1779, " Select Fables," 1784, " General History of Quadrupeds," 1790, " History of British Birds," 1797 and 1804, and " Fables of Aesop," 1818, in which he was assisted by his son R. E. Bewick, and two of his pupils. He left unfinished illustrations to a " History of British Fishes." Died at Gateshead.

3970 Zebra

Illustration to the " Book of Quadrupeds."

Proof on vellum.

4 by 4½ (0·10 × 0·11).

Purchased out of the Duveen Drawings Fund, 1924.

BIRD (Edward), R.A., 1762-1819

Born at Wolverhampton. Appointed painter to Princess Charlotte ; A.R.A., 1812 ; R.A., 1815 ; painted genre pictures, and later, religious and historical subjects ; died at Bristol, 1819.

323 The Raffle for the Watch [NEWPORT]

A scene in a country public-house, the landlord holds up the watch, while the subscribers enrol their names.

Wood, 20 by 23½ (0·51 × 0·59).

Vernon Collection, 1847.

BISHOP (Henry)

4225 A Street in Carrara

A square, pink house with empty windows, centre ; wall of a yellow house, right ; a grey wall, left, with slabs of stone resting against it and lying about ; foreground, light-coloured roadway. Signed " H. BISHOP."

Canvas, 15 by 18 (0·38 × 0·46).

Artist's Exhib. Spink and Co.'s Gallery, 1926.

Purchased out of the Clarke Fund, 1927.

BLAKE (Benjamin), *c.* 1790–*c.* 1830

Painted still-life and animal genre. Exh. R.A. 1807-1825 chiefly landscapes round Great Dunford near Salisbury, and " dead game " subjects at R.B.A., of which he was a foundation member.

2946 Still Life

A dead heron hanging head down and a drake hung by its neck; on a table below a pigeon lying, left; right, a glass and pitcher. Signed, "B. Blake, 1829."

Wood, $9\frac{3}{4}$ by $7\frac{3}{4}$ (0·25 × 0·19).

Bequeathed by Sir H. Layard, G.C.B., 1913.

BLAKE (William), 1757-1827

Painter, engraver, poet and mystic. Born at No. 28, Broad Street, Golden Square. Studied at Par's Drawing School and apprenticed to James Basire, the engraver, for whom he made drawings of Gothic monuments. In 1778 entered R.A. Schools, producing small historical paintings such as "The Death of Earl Goodwin." From 1780 to 1808, exhibited 12 works at R.A.; became acquainted with Stothard, Fuseli and Flaxman, and executed engravings after their works. In 1784, set up a shop for the sale of prints, but gave it up after the death of his brother Robert in 1787. From this period dates his greatest activity as a visionary artist and mystical writer. The difficulty of finding a publisher for his "Songs of Innocence" drove him to the invention, revealed in a dream by Robert, of the method of reproduction employed thenceforth. Text and design were drawn on copper with an impervious liquid, the plate bitten, and both printed in relief with colour added by hand. Thus began a unique series of imaginative works, resembling mediaeval illuminations in the richness and freedom of their decoration, but original in text as well as design, and capable of multiplication. The "Book of Thel" followed in 1789; the "Marriage of Heaven and Hell" in 1790; "The French Revolution," Book 1, in 1791; "Gates of Paradise," 1793; "Songs of Experience," 1794 (antithetical to the "Songs of Innocence"). Then follow the "Prophetical Books"; "Visions of the Daughters of Albion" and "America," 1793; "Europe, a Prophecy," and "Book of Urizen" (Asia and Africa), 1794; the "Song of Los," 1795; "Jerusalem" and "Milton," 1804. From 1800 to 1803 lived at Felpham, near the poet Hayley, for whom he produced illustrations. He invented original processes of coloured engraving and tempera painting, the most important example of the latter being the "Canterbury Pilgrims," exhibited 1809. He lived and worked in great poverty; attracted little general interest, but found sympathetic patrons, such as Thomas Butts and John Linnell, who commissioned the illustrations to the "Book of Job" and "Dante," 1818. Died at 3, Fountain Court, Strand, August 12, 1827.

1110 The Spiritual Form of Pitt guiding Behemoth [N.G.]

"He is that Angel who, pleased to perform the Almighty's orders, rides on the wind directing the storms of war: He is commanding the reaper to reap the vine of the earth and the ploughman to plough up the cities and towers."—Blake's Descriptive Catalogue.

A companion picture is "Nelson guiding Leviathan." There was a third "Spiritual Form," that of Napoleon, but this picture cannot be traced. Described Gilchrist II, p. 221, No. 95. For the technique *see* Blake's "Descriptive Catalogue" of his exhibition in 1809 (Gilchrist II, p. 139). Insc. "W. Blake, 1808."

Tempera on canvas, $29\frac{1}{2}$ by $24\frac{1}{2}$ (0·75 × 0·62).

Purchased out of the Parliamentary grant from the executors of Mr. Samuel Palmer, 1882.

1164 The Procession from Calvary [N.G.]

The body of our Lord, rigid in death, and stretched upon a bier, is borne on the shoulders of four disciples, while a fifth (Joseph of Arimathea ?) walks by the side, leaning on a staff. The Virgin, whose hands are clasped in prayer, follows the bier. Behind her are two of the holy women. All figures wear long straight robes reaching to the ground. On the Virgin's head is a white linen veil, which descends to her feet. Background of trees and buildings, with Mount Calvary. Blue sky streaked with horizontal clouds. Signed "W. B. inv." Probably about 1803. Described Gilchrist II, p. 240, No. 182; from Butts Coll.

Tempera on paper fixed to cardboard, $10\frac{3}{4}$ by 15 (0·27 × 0·38).

Presented by F. T. Palgrave, 1884.

2230 David delivered out of Many Waters

"He rode upon the cherubim and did fly: he came flying on the wings of the wind" (Psalm xviii., 10).

David, his extended arms bound with cords, floats on the dark waters. Christ, with arms extended, descends from Heaven, attended by Cherubim, whose arms and wings cross in a symmetrical pattern. Insc. "W. B." in monogram; from Butts Coll.

Water-colour, $16\frac{1}{4}$ by $13\frac{1}{2}$ (0·41 × 0·34).

Presented by Mr. George Thomas Saul, 1878.

2231 An Allegorical Composition

This would be more properly described as a vision founded on Hervey's "Meditations among the Tombs." The figure of Hervey, accompanied by the Angel of Providence and a Guardian Angel, is seen entering the church, as he describes, and approaching the altar over a pavement of funeral slabs. The east window of a Gothic church and other architectural features from the background, but are almost covered by figures suggested by the "Meditations." At the summit in a medallion is God the Father insc. "God out of Christ is a Consuming Fire," encircled by flames, with figures of "Wrath" and "Mercy" to the right and left. Beneath his feet a kind of spiral staircase descends with successive biblical groups upon it. Insc. "W. Blake (?) Invenit." Described Gilchrist II, p. 245, No. 229; from Butts Coll.

Water-colour, $16\frac{7}{8}$ by $11\frac{1}{2}$ (0·43 × 0·29).

Presented by Mr. George Thomas Saul, 1878.

2686 Oberon, Titania, and Puck, with Fairies Dancing

Left stands Oberon, with crown and sceptre; Titania has her arms around him, and in one hand a flower; before them Puck, with trefoil in his hair and vine leaves about his waist, dances, castanets in his hands; right, fairies, Peaseblossom, Cobweb, Moth, and Mustard-seed dance in a ring. Described, Gilchrist II, p. 251, No. 240. Exh. Carfax Gallery, 1904.

Water-colour, $18\frac{1}{2}$ by $26\frac{1}{4}$ (0·47 × 0·67).

Presented by Mr. Alfred de Pass, in memory of Ethel, his wife, 1910.

3006 The Spiritual Form of Nelson guiding Leviathan

The form of Nelson, a golden-toned nude figure, stands against a deep green background, upon a coil of the serpent.

The arms are extended, the right hand grasping a scourge-like flame, the left guiding Leviathan or "The War by Sea" (*cf.* Jerusalem 91, 39); the aureoled head, slightly upturned, leans a little to the left shoulder. Around are radiating tongues of yellow and red fire. The folds of Leviathan, covered with large green and gold scales, coil among the flames round the whole picture, embracing the naked bodies of many contorted men and women; his rainbow-crested, flaming head is curled beneath Nelson's hand in the act of devouring an aged man. Beneath Nelson's feet is a black crouching figure with manacled wrists. In the foreground, dark, seething waves.

(In the Print Room of the B. Mus. there is a pencil sketch for the design. Described, Gilchrist II, p. 221, No. 94, also p. 139, and Blake's "Descriptive Catalogue," 1809, No. 1.)

Exhibited at the B.F.A.C. Exhibition, No. 126; Carfax Gallery, No. 24, 1906, and N.G.B.A. Blake Exhibition, 1913. Sold at Butts' Sale, Foster's, 1853 for £1 2*s*. No signature or date.

Tempera on canvas, 29¾ by 24¾ (0·76 × 0·63).

Purchased from the executor of the late Mr. T. W. Jackson, out of the National Loan Exhibitions Fund, 1914.

3007 Bathsheba at the Bath (II. Samuel xi)

Bathsheba stands naked at the bath's edge, with her hands resting upon the shoulders of two young girls attending her. A woman attendant, who sits to the left, with her legs dipped into the water and with one hand laid upon a vessel of unguent, offers her a flower. At either side of the bath, which opens into a garden of luxuriant tropical flowers bounded by a mass of dark green trees, there arises a pair of columns with branching capitals, supporting the roof. David, a distant figure, crowned and wearing a red robe, walks on the roof of his palace, to the right. Described, Gilchrist II, p. 237, No. 150. Exh. Carfax Gallery, 1904 and 1906, and at the Blake Exhibition N.G.B.A., 1913. Reproduced in the "Burlington Magazine," March, 1904.

From the collection of Mr. F. O. Osmaston, who acquired it from Butts Coll. Signed "W. B. inv."

Tempera, on canvas, 10¼ by 14¾ (0·26 × 0·38).

Presented by the National Art-Collections Fund, 1914.

3340 Satan smiting Job with Sore Boils (Job ii. 7)

The composition is nearly identical with plate 6 of the "Book of Job." In the painting, however, Satan has huge red wings which are outspread behind his extended arms, and flames shoot out behind the dark cloud above. The colour is brilliant and lurid. The ball of the sun is suffused with orange-red as it sinks into the black water; about it is a blood-red glow fringed with black, and above a circle of deep blue sky, the edges where the colours meet being, as it were, engrailed. There is gold upon the wings of Satan and upon the arrows in his hand and upon the blue flame behind them. The hills and grass are bluish green. Signed "W. Blake, fecit."

Not in Gilchrist; B.F.A.C., 150; Carfax (1906), 18. George Richmond; Frederick Locker; Sir Charles Dilke.

Tempera, on mahogany panel, $12\frac{3}{4}$ by $16\frac{3}{4}$ ($0{\cdot}32 \times 0{\cdot}43$).

Presented by Miss Dodge, 1918.

Nos. 3351-3374

Purchased from the Linnell Coll., 1918, with donations from the N.G. Board, N.A.C.F., Sir Joseph Duveen and others, and presented through the N.A.C. Fund, 1919.

Nos. 3351-3370

Illustrations to "Divina Commedia." Described, Gilchrist II, p. 234, Nos. 123-215.

The Dante illustrations were commissioned by Linnell in 1824, when Blake was 67 years of age and still at work on the illustrations for the "Book of Job."

Linnell presented Blake with a folio volume of 100 pages, and arranged to pay him £2 or £3 a week, as he wanted money, Blake doing as much or as little work as he liked. This kindly arrangement ensured the ease of Blake's declining years. He set to work with characteristic enthusiasm, learning Italian, and executed in all 102 drawings, presenting his imaginative conceptions in all stages. Many are mere beginnings, and the majority are unfinished. He lived to engrave only seven, which were published in 1827.

3351 "Tu Duca, Tu Signore, e Tu Maestro." Inferno, canto ii

Dante (r.) with a gesture resigns himself to the care of his guide (l.) with the words, "Now go; for both have one will: thou guide, thou Lord and Master," and the two pass together (away from the spectator) under a natural archway of over-arching trees into the forest, which is dimly seen in front of them. Dante is attired in pink and Virgil in blue.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ ($0{\cdot}37 \times 0{\cdot}52$).

3352 The Inscription over Hell-Gate. Inf., c. iii

Inscribed over the gateway, "Lasciate ogni speranza voi ch'intrate" ("Leave every hope you who enter in").

The two pass together the lintel of the gate. Dante gazes fearfully at the inscription above, while his guide beckons him on. Through the rough-hewn doorway, at either side of which there arises a massive tree trunk thickly overgrown with dark foliage of a giant-leaved creeper, Acheron appears, and upon its farther shore pinnacles of red, blue, and many-coloured flame are seen mounting in lines between the intersecting ridges of Hell. Signed "W. B."

Water-colour, $20\frac{5}{8}$ by $14\frac{1}{2}$ ($0{\cdot}52 \times 0{\cdot}37$).

3353 Homer and the Ancient Poets. Inf., c. iv

The two stand together (r.) upon the brink of a steep cliff, and look down upon the grove (l.) where the ancient poets are gathered. Virgil then explains to Dante; "Mark him with that sword in hand, who comes before the three as their lord. That is Homer, the sovereign poet; the next who comes is Horace, the satirist. Ovid is the third; and the last is Lucan." High up to left, above the trees, a priest-like figure is seen burning incense before a flaming altar. Upon a slope

beneath the cliff upon which Dante and Virgil stand is an oak-wood, at the edge of which are other figures engaged in the delights of poetry. A broad band of deep blue cloud passes high up across the design. Beneath it in the midst, against a dark, misty background, a number of figures of little children and spirits leading them are seen floating in the air.

Water-colour, 14½ by 20⅝ (0·37 × 0·52).

3354 Cerberus. Inf., c. vi

In the Third Circle Dante and Virgil perceive Cerberus, a monster fierce and strange, with three throats, who barks dog-like over those who are immersed in it. His eyes are red, his beard gory and black, his belly wide and his hands clawed. He clutches the spirits, flays them and rends them piecemeal.

Water-colour, 14½ by 20⅝ (0·37 × 0·52).

3355 Plutus. Inf., c. vi and vii

Dante and Virgil come to a descent from the Third Circle, where they find "Plutus," the ancient god of riches, on the brink of the Fourth Circle, who swells with rage when he sees them about to enter it, and exclaims, "Pape Satan, Pape Satan; aleppe." ("Hah Satan, Hah Satan; thou Alpha"). Insc. "MONEY."

Water-colour, 20⅝ by 14½ (0·52 × 0·37).

3356 The Wood of the Self-Murderers. Inf., c. xiii

In the second ring of the Seventh Circle Dante and Virgil come upon the Harpies, headed like macaws and perched on branches of trees over-arching a yellow meadow. The souls of the suicides have taken root in the ground and become stunted trees. The obscene Harpies are seated upon them, waiting and devouring them. Dante has broken a branch from a thorn, and the trunk of it cries, "Why dost thou tear me? Hast thou no breath of pity? Men we were and now are turned to trees."

Water-colour, 14½ by 20⅝ (0·37 × 0·52).

3357 The Simoniac Pope. Inf., c. xix

Dante and Virgil come to the Third Chasm, in which are the Simonists in narrow round holes along the sides and bottom of the rocks with the head downward, so that nothing but the feet and part of the leg stand out, tormented with flames.

Dante is carried down by his guide to the bottom of the chasm, and there finds Pope Nicholas the Third, who, with a weeping voice, declares his own evil ways and those of his successors, Boniface the Eighth and Clement the Fifth. Signed "W. B."

Water-colour, 20⅝ by 14½ (0·52 × 0·37).

3358 The Devils with Dante and Virgil, by the Side of the Pool. Inf., c. xxi

The design is composed of the intersecting lines of four of the bridges by which the pool (of pitch, in which the Barterers lie) is traversed. Dante and Virgil stand together (l.) in front surrounded by a group of threatening demons upon the green margin of the pool, in which several of the sufferers are dimly indicated wallowing (to r.). The sky is lit red by distant cones of flames mounting in the background (to l.).

Water-colour, 14½ by 20⅝ (0·37 × 0·52).

3359 The Hypocrites, with Caiaphas. Inf., c. xxiii

Dante and Virgil stand together (r.) and watch the winding procession of bowed figures in their white cloaks and deep hoods (falling over their heads) of shining lead. Close in front of the poets the crucified Caiaphas is stretched upon the ground, and one of the cowled figures, as the procession winds past him, sets his foot upon him. There is an arch beyond, and a pale ridge of downland rises in the background. In the air to l. is a group of demons fighting together with hooks.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3360 The Laborious Passage along the Rocks. Inf., c. xxiv

Dante out of breath by climbing from the den of the hypocrites sits down exhausted. Seated figures are seen dimly (apparently obliterated) on the overhanging rock (l.). Virgil reminds him of their errand: "Now it behoves thee thus to free thyself from Sloth, for sitting on down or under coverlet, men come not into fame." Dante arises instantly, saying "Go on, for I am strong and confident." They are seen (r.) taking their way "up the cliff which was rugged, narrow, and difficult."

Unfinished water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3361 Buoso Donati attacked by the Serpent. Inf., c. xxv

Buoso (r.), with upraised hands, shrinks from the serpent (Francesco), who flies at him, breathing out smoke. Puccio Sciancato stands to l.; and from the extreme l. Dante and Virgil look on. There is a shimmering background of flames of shifting tints, from green and blue (l.) to pale yellow and red (r.), mounting in pinnacles into a cloud of blue and crimson vapour; the whole foreground is aglow with their lurid light.

The design is one of the seven engraved by Blake.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3362 The Pit of Disease. Inf., c. xxix and xxx

From the arch of the Tenth Chasm Dante and Virgil now hear the wailings of a new class of sinners, the Falsifiers, languishing in heaps: "This upon the belly, and that upon the shoulders of the other lay; and some were crawling on along the dismal path." "I saw two sitting leaning on each other as pan is leant on pan to warm: from head to foot spotted with scabs." Signed "W. B." The design is one of the seven engraved by Blake.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3363 The Primeval Giants sunk in the Soil. Inf., c. xxxi

The figures of the two poets are faintly drawn in pencil between two rocks in front. Beyond them a dark cloud, fringed with jagged lightning, lifts and reveals to them a portion of the great Circle of the Giants, with their bodies half buried in the earth. Streaks of rain drive slant-wise across the design. A white, speckled background.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3364 Unidentified Subject of Dantesque Character

A group of seven nude figures of giant women (their bodies tinted in a greenish hue) is assailed by many-coloured serpents upon the banks of a stream. The stream is bridged in two places by the bended bodies of two pairs of the women meeting across it. Two others crouch down with agonized expressions upon the near bank to l., the foremost of them being threatened by one of the serpents. Another is stretched at full length in front to r., with a serpent advancing over her body towards her head.

The above splendid design corresponds in size and character with the Dante series above and was found in company with them. It is also inscribed "Hell" in pencil underneath the colour at the right-hand corner. There does not, however, appear to be any incident in the Inferno for which it could well be intended as an illustration.

Water-colour, 14½ by 20⅝ (0·37 × 0·52).

3365 Dante and Virgil again beholding the Sun as they issue from Hell. Purg., c. i

Dante kneels in front with Virgil, who also kneels bending over him. Both the figures are only sketched in pencil. Beyond the sun rises out of a green sea into a blue sky, with dark clouds, tinted blue and red, dispersing before its rays. A beautiful effect of sunrise, in illustration of the lines:—

"Dolce color d'oriental zaffiro,
che s'accoglieva nel sereno aspetto
del' aer puro infino al primo giro."

Purg., c. i, 13-15.

Water-colour, 20⅝ by 14½ (0·52 × 0·37).

3366 Dante and Virgil ascending the Mountain of Purgatory. Purg., c. iv

Virgil rests awhile high up on the rocks to l. to wait for Dante who climbs below. A dark cloud passes in a circle across the sun (r.) above a dark sea, lit with yellow at the back.

Water-colour, 20⅝ by 14½ (0·57 × 0·37).

3367 Dante and Virgil approaching the Angel who guards the Entrance to Purgatory. Purg., c. ix.

"We drew us near, and were at such a part that there, where first had seemed to be a breach, only like a crack which parts a wall, I saw a gate, and three steps below it to go to it diverse of colours and a porter who as yet spake no word, and as I opened more and more my eye to it, I saw that he sat over the highest step, such in his face that I endured it not."

Water-colour, 20⅝ by 14½ (0·52 × 0·37).

3368 The Recovery of the Ark and the Annunciation sculptured on the Rock. Purg., c. x

Dante and Virgil in the First or Lowest Circle of Purgatory behold those who have sinned through Pride and are purified. They see certain images carved on the rock wherein acts of humility are commemorated. To the right is the Annunciation and to the left the recovery of the Ark, with David dancing before it and Michal looking on. Black, inky sea, and indigo sky.

Water-colour, 20⅝ by 14½ (0·52 × 0·37).

3369 Beatrice addressing Dante from the Car. Purg., c. xxix and xxx

While Dante and Virgil are walking on the bank of the stream of the Earthly Paradise they meet a car drawn by a Grifon. Beatrice appears standing on the car. Virgil disappears and Beatrice calls Dante by name, and while he weeps at the sight of her, she recounts how he has fallen away from the promise of his early life and how she has caused him to make this journey for his salvation.

Water-colour, $14\frac{1}{2}$ by $20\frac{5}{8}$ (0·37 × 0·52).

3370 Dante in the Empyrean drinking from the River of Light. Paradise, c. xxx

Dante and Beatrice rise to the highest or Empyrean heaven. Paradise appears first as a river of light; then, as Dante sees more clearly, in the form of a rose whose leaves are the seats of the blessed.

Water-colour, $20\frac{5}{8}$ by $14\frac{1}{2}$ (0·52 × 0·37).

3371 Illustrations of Dante. Seven Plates designed and engraved by W. Blake

(1) The Circle of the Lustful—Paolo and Francesca.

(2) The Circle of the Corrupt Officials—The Devils tormenting Ciampolo.

(3) Same Circle—The Devils mauling each other.

(4) Circle of the Thieves—Agnolo Brunelleschi attacked by a Serpent.

(5) Same Circle—Buoso Donati attacked by a Serpent.

(6) The Circle of the Falsifiers.

(7) The Circle of the Traitors—Dante's foot striking against Bocca degli Abati.

A bound copy of the seven engraved plates without the mounted labels, published in 1827. Executed in Blake's strict, sharp-lined manner, they are more than outlines, but do not aim at entire finish of light and shade or any strong effects.

3372 Illustrations of the Book of Job in 21 Plates. Invented and engraved by William Blake, March, 1826 (Bound)

3373 Design for Frontispiece to "Visions of the Daughters of Albion." Des. and Col. by Blake, 1793

An engraved folio volume of rhymeless verse and designs printed in colour. The maiden Oothoon, the typical natural woman, having been ensnared by the toils of the Titan Bromion, the evil spirit of the soil, is chained up in jealous fury back to back with Bromion in his caves by Theotormon.

Coloured engraving, $6\frac{3}{4}$ by $4\frac{3}{4}$ (0·17 × 0·12).

3374 Design for Heading of page 4 of "Visions of the Daughters of Albion," "Wave Shadows of Discontent"

Oothoon, chained for her fall, appeals against the hard injustice of her sentence, floating in supplication above the gloomy brooding form of Theotormon, in the splendour of the sun setting over a dark sea.

Coloured engraving, $2\frac{7}{8}$ by $4\frac{5}{8}$ (0·08 × 0·12).

3551 The Bard (from Gray)

"Weaving the winding sheet of Edward's race by means of sound of spiritual music." The spirit of the ancient bard, with long hoary beard and hair streaming, like a meteor, in the wind, stands high up on the left upon the brow of a precipitous rock on Snowdon, weaving blood-red curses from his harp, to descend upon the King and Queen below. The spirits of three other slain birds, floating in the air to right, are striving to touch the harp and to embody their curses upon it. They are enveloped in a bright golden light. King Edward and Queen Eleanor are prostrated, with their horses, at the foot of the rock; the former, in a helmet and full armour and with a mace in his right hand; the latter, having long flaxen hair, and clothed in white. Beneath them flows the River Conway, bearing upon its waves the corse of a slaughtered bard. The armies of Edward are seen winding among the mountains. Mortimer and Gloucester lie spell-bound behind their King.

A fine scheme of rich brown and silvery grey, veined with gold; unfortunately now become very dark. Signed and dated "W. BLAKE, 1809."

Described Gilchrist II, p. 221, No. 100; Blake's "Descriptive Catalogue" (1809), IV; exh. B.F.A.C., 45; Carfax (1904), 35, (1906), 23; N.G.B.A.; Blake Exhibition (1913), 54; ex Coll. George Richmond, R.A.

A water-colour version of the same subject exh. by Blake at the R.A., 1785; it is now lost.

Tempera on canvas, 23½ by 17½ (0·59 × 0·44).

Purchased from Sir William Richmond, K.C.B., out of the Clarke Fund, 1920.

3694 Portfolio of Drawings

Landscape near Felpham, water-colour, 13¼ by 9 (0·34 × 0·23) and fragmentary drawings and sketches.

Paper, various sizes.

Presented by Mrs. John Richmond, 1922.

3696 Teach these Souls to Fly

Figure of a naked woman in the air against a sunset sky, left to right; her back turned, head looking to left; her left arm extended holding the arm of a naked child who is floating in the air; her drapery held in her right hand, floating in the air. Said to have been coloured by Mrs. Blake.

Water-colour, ·4¼ by 4 (0·11 × 0·10), with larger ruled margin and the words "Teach these souls to fly" at the bottom.

Purchased from Mrs. John Richmond out of the Grant-in-Aid "T" Fund, 1922.

3866 Woodcuts for Thornton's "Virgil"

Blake executed twenty drawings to illustrate Phillips' "Pastorals," introduced by Thornton into his course of "Virgil Reading." Blake cut seventeen blocks himself; they were the only woodcuts ever made by Blake. These engravings, issued first as a supplementary volume in 1814, were incorporated in the 1819 and 1821 editions.

Proofs, various sizes.

Presented by Mr. Herbert Linnell, 1924.

NOTE.—MOSAIC PAVEMENT. BLAKE GALLERY II.

The mosaic pavement of the Blake Gallery was designed and carried out by Mr. Boris Anrep in 1923. The Gallery is an octagon, and this shape suggested the eight panels, which are set in the form of a star with a black ground, the whole surrounded by a border of green mosaic and marble. From the grating in the centre radiate cone-like flames reminiscent of Blake.

The subjects of the panels are taken from the proverbs of Blake's "Marriage of Heaven and Hell." Beginning with the panel opposite the door leading from Gallery I, and following round to the right, the subjects are as follows :—

I. Expect Poison from Standing Water.
II. He who desires, but acts not, breeds Pestilence.
III. The Fox provides for himself, but God provides for the Lion.
IV. Exuberance is Beauty.
V. The Cistern contains, the Fountain overflows.
VI. If the Fool would persist in his Folly, he would become wise.
VII. (Facing the door into Gallery III.) The Eyes of Fire ; The Nostrils of Air ; the Mouth of Water ; the Beard of Earth.
VIII. The Roaring of Lions, the Howling of Wolves, the Raging of the Stormy Seas, and the Destructive Sword are Portions of Eternity too great for the Eye of Man.

The funds were provided by the Trustees, H.M. Office of Works, and donations from Mr. and Mrs. J. L. Behrend, Sir Joseph Duveen, Mr. and Miss Sands, Mrs. Hammersley, Mr. Mitchell Crosse, Mrs. Luck and others.

BOEHM (Sir Joseph Edgar), 1834–1890

Born at Vienna ; exh. R.A., 1862–1890 ; A.R.A., 1878 ; R.A., 1882 ; Sculptor in Ordinary to Queen Victoria.

2243 Mr. Wynn Ellis

Head and shoulders. Head facing left with side whiskers, wearing frock coat and bow tie.

Marble, 26 *h.* by 19 *w.* by 12 *d.* (0·66 × 0·48 × 0·31).

Presented by Mr. S. W. Graystone, 1906.

2244 Mrs. Wynn Ellis

Head and shoulders ; full face, looking down, hair parted in middle in front and covered behind by kerchief, knotted under chin. Fur wrap round shoulders.

Marble, 25½ *h.* by 18 *w.* by 10½ *d.* (0·67 × 0·46 × 0·27).

Presented by Mr. S. W. Graystone, 1906.

BOMBERG (David)

3722 Sleeping Men

Three figures recumbent, asleep ; the figure on the left and right in brown ; the centre figure in scarlet. Signed "Bomberg, 1911."

Water-colour, 8¾ by 35½ (0·22 × 0·90).

Purchased out of the Duveen Drawings Fund, 1923.

3723 Study for Canadian War Painting

Several soldiers at work making a dug-out.
Pen and ink and wash. 15½ by 12½ (0·39 × 0·32).
Purchased out of the Duveen Drawings Fund, 1923.

BONE (Muirhead)

2300 Charing Cross Station, 1906

Charing Cross Railway Station after the accident to the roof, December 5th, 1905. Scaffolding has been set up, and men are taking down the old roof for reconstruction. An elaborate drawing of the subject is in the Print Room of the British Museum, under the title "The Great Gantry, Charing Cross"; also etched by the artist. Insc. "MUIRHEAD BONE, 1906. First drawing, drawn on the spot."
Pencil, 10⅜ by 14⅞ (0·27 × 0·38).
Presented by Miss E. P. McGhee, 1908.

2429 Demolition of St. James' Hall (Exterior)

Demolition in 1905 of the well-known concert rooms between Piccadilly and Regent Street, on the site now occupied by the Piccadilly Hotel; view from Regent Street. Signed on plate and margin, "MUIRHEAD BONE." No. 207 in Mr. Campbell Dodgson's Catalogue, date 1907.
Dry point, 11¾ by 10⅞ (plate mark) (0·30 × 0·28).
Presented by Mr. Ernest Marsh, 1909.

3166 Botanical Gardens, Glasgow

A road leading to a square house; foreground, snow with long, blue shadows; right, a row of trees lit by the afternoon sun; middle distance, left, sunlit trees and bushes with trees and houses beyond; blue sky with white clouds; painted before 1902. Insc. "M. BONE."
Canvas, 25 by 30 (0·64 × 0·76).
Presented by the Contemporary Art Society, 1917.
Nos. **3433–3446** were drawn by Lieut. MUIRHEAD BONE, as Official Artist on the Western Front, 1915–1917, and presented by him, 1919.

3433 A Church in the Citadel at Arras

Right centre, front of a rococo church with steeple between trees; left, ruined houses.
Signed "BONE," bottom right corner.
Charcoal on cream paper, 12 by 9¼ (0·31 × 0·24).

3434 A View in Flanders behind the Lines, showing Locre and the tops of Dug-outs on the Scherpenberg

Left, tents; right, an avenue; behind, heights with a church, left, and windmill and houses, right.
Signed "MUIRHEAD BONE."
Pencil and wash on cream paper, 11½ by 17 (0·29 × 0·43).

3435 Waiting for the Wounded at a Collecting Station in the Field on the Somme at Montauban

Foreground, bare, snow-covered ground with débris; middle distance, right, three lorries; left, tents and troops. Signed "BONE."
Charcoal and wash, 13½ by 20 (0·34 × 0·51).

3436 A Ruined Somme Village : Bécordel-Bécourt

Right centre, a lofty ruined church tower with houses and guns, left and right ; behind, a valley and trees. Signed " BONE."
Reproduced in " Western Front," Part VI, No. 92.
Charcoal and wash, 12 by 18½ (0·31 × 0·47).

3437 A French Château occupied by the 3rd Coldstream Guards, October, 1916

The foreground rises, right, to the front of a château ; left, lofty trees. Signed " M. BONE."
Water-colour and charcoal on cream paper, 14 by 11 (0·36 × 0·28).

3438 On the Somme at Mametz

Left, a mounted soldier ; centre, right, two soldiers, and further to right a cart. Behind, rising ground with trunks of dead trees. Signed " M. BONE."
Reproduced in the " Western Front," Part IV, No. 76.
Charcoal and wash on cream paper, 9½ by 14 (0·24×0·36).

3439 Heavy Artillery Officers' Mess, Vlamertinghe Château, August, 1916

Centre, a table with six officers seated round it ; behind, a lofty window with statues, left and right, and, to right, chairs and a high mantelpiece. Signed " MUIRHEAD BONE."
Pencil and charcoal with wash, 9⅞ by 14 (0·25 × 0·36).

3440 Ruins of the Church at Peronne, April, 1917

Left, a house ; centre and right, ruined arches of the church. Foreground, left, a cart ; right, four soldiers and a motor-car. Signed " BONE."
Reproduced in the " Western Front," Part VI, No. 7.
Charcoal and wash on cream paper, 9 by 12¾ (0·23 × 0·32).

3441 Church at Bapâume

The apse of a church with ruined windows ; left, a building with a red roof. Signed " BONE."
Reproduced in the " Western Front," Part VI, No. 1.
Charcoal and wash on buff paper, 21 by 14 (0·53 × 0·36).

3442 A Soldiers' Cemetery at Lihons, May, 1917

Right centre, a ruin with tree trunks, right and left, among which are crosses. Signed " BONE."
Reproduced in " Western Front," Part VI, No. 20.
Charcoal on buff paper, 15 by 22 (0·38 × 0·56).

3443 An Officer's Billet at G.H.Q., June, 1917

Mr. Vandervelde's House, Montreuil.
The open door of a richly decorated château in the centre ; on either side, bushes and windows with shutters. Signed " BONE."
Reproduced in the " Western Front," Part IX, No. 65.
Charcoal, wash and pencil on cream paper, 15 by 11½ (0·38 × 0·29).

3444 In the War Zone

Foreground, panorama of flat ground with troops; trees and huts in middle distance, low ridges and a town with tower, and chimneys, distance; three aeroplanes in the sky. Signed "M. BONE."

Pencil and wash on buff paper, 10 by 15½ (0·25 × 0·39).

3445 From the After-Deck of a Battleship (H.M.S. "Tiger" from H.M.S. "Repulse")

Right, after-deck of H.M.S. "Repulse," with sailors; left, the sea with H.M.S. "Tiger," and other ships; low hills in the distance. Signed "BONE."

Reproduced in the "Western Front," Part IX, No. 78.

Pencil and wash on buff paper, 8¼ by 11¼ (0·21 × 0·29).

3446 From the Bridge of a Battleship

Deck of a battleship seen from the bridge; sea and gulls with a ship in the distance, left, and one nearer, right. Signed "BONE."

Pencil on cream paper, 11½ by 9 (0·29 × 0·23).

BONINGTON (Richard Parkes), 1802-1828

Born at Arnold, near Nottingham, son of a landscape and portrait painter; went to Paris about 1817; copied in the Louvre and entered Ecole des Beaux-Arts; worked in studio of Baron Gros and attracted the notice of Delacroix by the brilliance of his sketches.

374 The Column of St. Mark, Venice [N.G.]

The column supports the winged lion of St. Mark, in bronze; this and the column on the right, which supports the marble statue of St. Theodore, the first patron of Venice, are known as the Colonne della Piazzetta; exh. B.I., 1826.

Canvas, 17½ by 14½ (0·44 × 0·37).

Vernon Gift, 1847.

1719 Cheyne Walk

Cheyne Walk before the Embankment was built. Chelsea Old Church in distance; left, trees and white palings; the houses of the terrace with red roofs, right; quiet evening sky; exh. R.A., Winter, 1873; Ex. Coll. William Quilter.

Water-colour, 4½ by 7 (0·12 × 0·18).

Presented by Mr. E. Homan, 1899.

2664 Scene in Normandy [N.G.]

Two women talking to a boy on a sandy road by a pool. Further away a man with a cart; village and low hills, beyond; Ex. Staats Forbes Coll.

Canvas, 12¾ by 17¾ (0·32 × 0·45).

Salting Bequest, 1910.

4254 A Mountain Landscape [N.G.]

A rocky landscape; two women and a man, foreground; stretch of sandy ground beyond with a small lake at the foot of mountains; blue sky with white clouds.

Oil, on paper, mounted on panel, 10½ by 13½ (0·27 × 0·34).

Presented by Lord Ivor Churchill, 1927.

4377 On the French coast [N.G.]

Sandy seashore ; left, a man with horses and cart and a woman in a scarlet shawl, with a donkey and panniers, approaching some vessels, distance, right ; wreckage by a pool, right foreground. Yellow sky with setting sun.

Oil, on canvas, relined, 15 by 21 (0·38 × 0·53).

Presented by Mrs. Garwood in memory of her father, Frank Lloyd, 1927.

BOUGH (Samuel), 1822–1878

Born at Carlisle, received no systematic instruction ; travelled with gipsies over the North of England sketching ; in 1845, scene-painter in Manchester, and later in Glasgow ; worked with Alexander Fraser, 1852–54 ; A.R.S.A., 1856 ; R.S.A., 1875. Died at Edinburgh.

1936 Holmwood, Dorking

Sandy cart-track by a hedgerow and trees across a common to a tiled cottage ; a man on a ladder thatching a hay-rick ; left, pond, willow-trees and geese. Insc. "Sam Bough," 1856 ; exh. R.A., 1857, as "Holm Wood and Common, Surrey."

Canvas, 11½ by 18 (0·29 × 0·46).

Presented by the Earl of Carlisle, 1904.

BOUGHTON (George Henry), 1833–1905

Born in Norfolk ; went to America in 1834 ; came to London to study art, 1853, but settled in New York and became known as a landscape painter. In 1859 he went to Paris for two years, returning to London, 1861 ; A.R.A., 1879 ; R.A., 1896.

1539 Weeding the Pavement

On a paved quay a group of women are digging out weeds ; left, trees and houses, and, distance, across the water buildings and ships. Insc. "G. H. Boughton, 1882" ; exh. G.G., 1882.

Canvas, 35¼ by 59¼ (0·90 × 1·50).

Tate Gift, 1894.

BOWLER (Henry Alexander), 1824-1903

Born in Kensington ; studied at Leigh's School and at Government School of Design, Somerset House ; headmaster of Stourbridge School of Art, 1851 ; transferred to School of Design, Somerset House ; 1855, Inspector, Science and Art Department ; 1876, Assist. Director for Art ; teacher of Perspective at R.A., 1861-1899. Exh. R.A. 1847–1871 (mostly landscapes) ; B.I. 1847–1860.

3592 "The Doubt"

Scene in a country churchyard ; right foreground, the trunk of a chestnut tree ; centre, a lady in mid-Victorian costume, rose-coloured skirt, black mantle, yellow bonnet with red and white flowers, leaning on an upright tombstone, gazing reflectively at a skull with a blue butterfly on it and some bones ; three quarters, facing left, looking down ; middle distance, tombstones and part of a red-brick church,

left; right, tombstones, a lych-gate and landscape beyond. Pre-Raphaelite manner. Exh. R.A., 1855, as the "The Doubt. Can these dry bones live?"

Canvas, 24 by 20 (0·61 × 0·51).

Presented by Mr. H. Archer Bowler, 1921.

BOXALL (Sir William), 1800–1879

Born at Oxford; educated at Abingdon Grammar School; entered R.A. Schools, 1819; studied in Italy, 1827–1829; Director of the National Gallery, 1865–1874. A.R.A., 1852; R.A., 1864; painted allegorical subjects and portraits, including David Cox, Coleridge, Wordsworth, and the Prince Consort.

601 Geraldine [N.G.]

A lady at her toilet; standing half-length figure; life size; exh. R.A., 1850.

Canvas, with arched top, 45 by 32½ (1·14 × 0·83).

Presented by Mr. John Kenyon, 1858.

BRABAZON (Hercules Brabazon), 1821–1906

Born at Paris, son of Hercules Sharpe; educated at Harrow and Trinity College, Cambridge, succeeded to the Brabazon estates, Co. Mayo, 1847, and assumed the name of Brabazon. His chief training as a painter was the copies he made after English water-colourists and the Old Masters. His early sketches show the influence of Müller, Cox, de Wint, and his later that of Turner and Monet. Member of the N.E.A.C. 1891. Died at Oaklands, Battle.

2109-2112 Presented by Mrs. Harvey Combe, niece of the artist, 1907.

2109 Houses at Tivoli

A courtyard, with partly dilapidated grey buildings, right; over the wall, left, the distant plain; grey-blue sky. Insc. "H. B. B., Tivoli." *C.* 1860.

Pencil and wash with body-colour on warm-grey paper, 10 by 14½ (0·25 × 0·37).

2110 Roses

Tea-roses, pink and yellow, in blue-and-white vase, brown background. Signed "H. B. B." About 1895.

Body-colour, 13½ by 9½ (0·34 × 0·24).

2111 Murcia

Market-place of the Spanish town in brilliant sunshine. Centre, street between white buildings, with a ruddy-coloured tower; deep blue sky. Foreground partly in shadow; in the light are trees, figures, and the tilt of a large wagon. Insc. "H. B. B."

Body-colour, on warm-grey paper, 6 by 8½ (0·15 × 0·22).

2112 Tivoli

The town on its height, left, against a warm evening sky. The river-bed below, right, with the plain beyond, and the cascades on the hill-side under the town. About 1868.

Water-colour, with touches of opaque white, 5½ by 12 (0·41 × 0·31).

2113 The Pink Palace

Foreground, the mouth of a Venetian canal in shadow, a mooring-post on either side. On the farther side of a canal crossing the first, a palace front, with green shutters; rosy evening light, reflected in the water. About 1890; exh. Goupil Gallery, 1892. From Coll. Prof. F. Brown, 1907.

Body-colour on grey-green paper, $9\frac{1}{2}$ by $13\frac{3}{4}$ ($0{\cdot}24 \times 0{\cdot}35$).

Presented with No. 2114 by Miss Clare Atwood, on behalf of a body of subscribers, as a memorial of Miss Ethel Parker, 1907.

2114 The Grand Canal, Venice

The canal sweeps round in brilliant light towards the left; a landing stage in shadow, right; gondolas crossing. About 1890. Signed "H. B. B."; ex. Coll. Mrs. Harvey Combe.

Body-colour, $5\frac{3}{4}$ by $10\frac{1}{4}$ ($0{\cdot}15 \times 0{\cdot}26$).

Presented along with No. 2113 by Miss Clare Atwood, on behalf of a body of subscribers, in memory of Miss Ethel Parker, 1907.

2115 Les Rochers Rouges

A bay and promontory in warm, evening light, on the coast between Nice and Mentone; foreground, sand in shadow. Insc. "H. B. B."

Body-colour on grey paper, $6\frac{1}{2}$ by $9\frac{1}{2}$ ($0{\cdot}16 \times 0{\cdot}24$).

Presented by Mr. J. S. Sargent, 1907.

3043 Souvenir of De Hoogh

One of the artist's impressions of paintings by Old Masters. The picture represented is "Interior of a Dutch House," by De Hoogh, No. 834, in the National Gallery.

Water-colour, $8\frac{1}{2}$ by $6\frac{3}{4}$ ($0{\cdot}22 \times 0{\cdot}17$).

Presented by Mr. J. Bowyer Nichols, through the N.A.C.F., 1915.

3561 Fondamenta della Salute

Foreground, a quay with, right, the walls of the "Salute" in shadow; middle distance, centre, a group of boats and gondolas; right, a white building in sunshine, and, left, the Grand Canal with sunlit buildings receding into the distance; blue sky. Signed, "H. B. Brabazon."

Body-colour, on grey paper, $9\frac{5}{8}$ by $13\frac{3}{4}$ ($0{\cdot}24 \times 0{\cdot}34$).

Presented by Sir Joseph Duveen, 1920.

3651 Sunset: Mountain and Lake

Foreground, a lake; centre, a boat; right, part of the bank; background, mountains, a rose-tipped peak to the right; opalescent sky with a pale crescent moon above; early morning effect. Signed "H. B. B."

Body colour on warm grey paper, $8\frac{1}{2}$ by $9\frac{3}{4}$ ($0{\cdot}21 \times 0{\cdot}25$).

3652 Como

Foreground, a square with blue shadow, right, and a small group of seated people; background houses and figures; green hill on left; blue sky with grey clouds. Signed "Como, H. B. B."

Pastel on grey-brown, $5\frac{3}{4}$ by $8\frac{1}{4}$ ($0{\cdot}15 \times 0{\cdot}21$).

3653 Monaco

Foreground, left, rugged ground in sunlight, with a standing figure; right, extending to the distance, deep blue sea; mountainous coast-line left middle distance, across the picture; blue sky with white clouds. Signed "H. B. B."

Body colour, 9 by 13¼ (0·23 × 0·34).

3654 Venice: Side Canal

A view down a canal, with right, houses and gondolas, and, left, part of a house; a small bridge in the middle distance and white houses beyond; blue sky with white clouds. Signed "H. B. B."

Water-colour, 11½ by 11¼ (0·29 × 0·28).

3655 Venice: a Grey Day

Foreground, a quay, left; middle distance, water; distance, buildings with a dome, left, and a tower, right, and shipping; blue sky with grey and white clouds.

Body colour on warm grey paper, 8¼ by 12½ (0·31 × 0·32).

3656 Sunset: after Turner

Centre foreground, a river with banks, right and left; blue hills in distance with a yellow sunset and red clouds above. Signed "H. B. B."

Body colour on grey paper, 4½ by 6½ (0·11 × 0·16).

Nos. 3651-3656, from the Collection of the Hon. Mr. Justice Peterson presented by a friend in his memory, 1922.

BRAMLEY (Frank), 1857-1915

Born at Sibsey, near Boston; studied at School of Art, Lincoln, and at Antwerp; visited Venice; settled at Newlyn and started a school with Stanhope Forbes. Exh. at R.A. from 1884, chiefly scenes of Cornish fishing life or Lake Country rustic life and portraits; A.R.A., 1894; R.A., 1911; died at Hope House, Chalford Hill.

1627 A Hopeless Dawn

A woman kneels beside her old mother, after the watches of a tempestuous night; through the cottage window is seen a raging sea; dawn is breaking through a stormy sky; on the window-sill a candle has just flickered out. Insc. "FRANK BRAMLEY, '88." Painted at Newlyn, in Cornwall.

Canvas, 47½ by 65½ (1·21 × 1·66).

Exh. R.A. and Chantrey Purchase, 1888.

BRANGWYN (Frank), R.A.

3151 The Poulterer's Shop

Centre, left, a dead white swan with spread wings hanging against a background of bright orange material; left, vegetables, and, right, two men handling dead birds. Below are fruit and vegetables, with earthenware and metal utensils on a counter.

Canvas, 62 by 100 (1·58 × 2·51).

Exh. R.A. and Chantrey Purchase, 1916.

BRANWHITE (Nathan), 1813-1894

Born in Bristol, son of a portrait and miniature painter. Associated closely with W. J. and E. G. Müller.

2388 Miniature Portrait of W. J. Müller

Head and shoulders to left, painted at the same time as the three-quarter portrait in black and white, reproduced in Solly's "Life of William Müller." The portrait seems to belong to the later part of Müller's life.

Indian ink on ivory, oval, $2\frac{3}{8}$ by $1\frac{7}{8}$ (0·06 × 0·05).

Presented by Lady Weston, 1908.

BRETT (John), 1830-1902

Entered R.A. Schools, 1853; influenced by the Pre-Raphaelites; exhibited "Val d'Aosta," 1859, carrying out the principles of Pre-Raphaelitism in landscape; was a regular exhibitor R.A., showing highly-finished pictures of the sea and rocks. A.R.A., 1881; died at Putney.

1617 Britannia's Realm

Calm, azure sea, seen from a height, dotted with fishing boats and other vessels; a summer sky of white clouds. Insc. "John Brett, 1880."

Canvas, $41\frac{1}{2}$ by $83\frac{1}{2}$ (1·05 × 2·11).

Exh. R.A. and Chantrey Purchase, 1880.

1902 From the Dorsetshire Cliffs

A view of the sea in sunlight; white clouds cast purple shadow on the green waters. Insc. "John Brett, 1871"; exh. R.A., 1871.

Canvas, $41\frac{1}{2}$ by $83\frac{1}{2}$ (1·05 × 2·11).

Presented by Mrs. Brett, 1902.

3393 Lady with a Dove

Full-length standing figure of a lady in a grey black-embroidered jacket and black skirt, facing left; a rich Turkey carpet against a brown wall; her hands clasped before her; bending her head over a white dove on her right shoulder; a red rose in her dark hair tinged with grey. Insc. "John Brett, Aug., 1864."

Canvas, 24 by 18 (0·61 × 0·46).

Presented by Lady Holroyd in accordance with the wishes of the late Sir Charles Holroyd, 1919.

BRIDELL (Frederick Lee), 1831-1863

Born at Southampton; at 15 became a portrait painter there, apparently without any art education. Studied abroad; in 1860 exhibited at the R.A.; visited North Italy; died of consumption.

1205 The Woods of Sweet Chestnut above Varenna, Lake Como

Wooded slope by the rocky sides of the Lake, seen to the left, with a boat; foreground, right, a felled chestnut tree, with a woodman; mountainous background; blue sky and drifting clouds; left, the crest of Monte Rosa, in rosy light. Insc. "Fredk. Lee Bridell, 1860."

Canvas, 22 by $59\frac{1}{4}$ (0·56 × 1·50).

Presented by Mrs. Bridell-Fox (formerly Mrs. Frederick Lee Bridell), 1886.

BRIGGS (Ernest Edward), 1866–1913

Born at Broughty Ferry, Fifeshire; studied at Slade School under Legros; member of the R.I. and R.S.W.S. Worked chiefly in Scotland, as a landscape painter, but also painted figure subjects.

2936 A Flood on the Ken at Earlstoun Linn

Rushing water over rock-strewn river bed; dark-coloured rock, left, mountains in distance; right, rocky bank with trees close to water's edge.

Water-colour, 31 by 45 (0·79 × 1·14).

Exh. R.A. and Chantrey Purchase, 1913.

BRIGGS (Henry Perronet), 1792–1844

Born 1792; first exhibited at R.A., 1814; A.R.A., 1825; R.A., 1832; painted historical subjects and portraits.

375 First Conference between the Spaniards and Peruvians, 1531 [Home Office]

Father Vincent Valverde exhorting the Inca of Peru to acknowledge the supremacy of the Pope, and to submit to the Spanish King, threatening war in case of refusal; his right hand rests on a cannon; the conference ended in a massacre of the Peruvians; exh. R.A., 1826.

Canvas, 57 by 77 (1·75 × 1·96).

Vernon Collection, 1847.

376 Juliet and the Nurse [Stockport]

Juliet is descending the steps into a garden, to meet the nurse, who is approaching attended by a page with a fan. *Romeo and Juliet*, Act ii, s. 5; exh. R.A., 1827.

Canvas, 35 by 27½ (0·89 × 0·70).

Vernon Collection, 1847.

BRITISH SCHOOL, XVIIth CENTURY

2878 Martha, Wife of Joshua Horton, of Sowerby [N.G.]

An old lady, three-quarters left; black peaked headdress with a scalloped fringe against left cheek, under a black shawl knotted at the neck; dress of black silk with white wrist-bands; left hand on her breast, the right is holding a prayer book. She wears rings, one on thumb of left hand. Grey-brown background, flesh tone.

Joshua Horton, J.P., 1619-1679; married Martha, daughter and co-heiress of Thomas Binns, of Ryshworth; she died July 23, 1674, and was buried at Sowerby.

Possibly by John Riley, 1646-91.

This portrait was probably at Chadderton; another was (1912) at Howroyde.

Canvas, 29 by 24 (0·88 × 0·61).

Purchased from Dr. J. Norman Collie out of the National Loan Exhibitions Fund, 1912.

BRITISH SCHOOL, XVIIIth CENTURY

1097 Landscape

A road in a thickly-wooded country, with buildings seen in the distance; foreground a group of rustics.

Canvas, 18½ by 24 (0·46 × 0·61).

Presented by the Trustees of the B.M., 1880.

1681 View of S. Paul's from the Thames

Beyond Blackfriars are seen S. Paul's and several City churches with the Monument and the Tower.

Canvas, 23¾ by 29¾ (0·57 × 0·75).

Purchased from Mr. H. J. Reynolds, 1899.

2917 Dr. Henry Hepburn

Bust portrait of an elderly man; head bent forward; long grey hair; black coat and high waistcoat. Attributed to Sir H. Raeburn.

Dr. Hepburn was the father of Miss Mary Hepburn (No. 1146: Raeburn).

Canvas, 25 by 20 (0·63 × 0·51).

Presented by Miss Dudgeon, 1912.

3888 Portrait of a Gentleman [N.G.]

Seated, full length, half left, eyes to front, right hand resting on a table; grey long-skirted coat and knee breeches, pale blue waistcoat trimmed with gold, white wig and stockings, black shoes with gilt buckles. Background cool grey, floor warm grey. An envelope on the table is inscribed "(Chri)stophers." *c.* 1750.

18½ by 11¾ (0·47 × 0·30).

Presented by Mr. and Mrs. John Lane, 1924.

BROCK (Sir Thomas), 1847-1922

Born in Worcester; came to London in 1866, entered the studio of J. H. Foley, R.A.; Gold Medal for Sculpture at the R.A. Schools in 1869. Exh. at R.A. in 1868. A.R.A., 1883; R.A., 1891. His chief work is the Queen Victoria Memorial, the commission for which he received in 1901. Died in London.

1747 A Moment of Peril

A Red Indian driving his spear at the head of a huge serpent wound in two great coils round the hind leg of his frightened horse. Insc. "Thos. Brock, Sculpt., London, 1880."

Bronze, 80 *h.* (2·03).

Exh. R.A., 1881 (the plaster, 1880); Chantrey Purchase, 1881.

1765 Sir Henry Tate

A portrait bust of the Founder of this Gallery. Insc. "Thos. Brock, Sculptor." Henry Tate was born in 1819. He joined a firm of sugar refiners in Liverpool; invented a method of cutting up sugar loaves, 1872; came to London in 1880. He formed a collection of pictures a selection of which he gave to the nation, 1897, together with this Gallery. He was created a Baronet, 1898, and died 1899.

Bronze, 20 *h.* (0·51).

Exh. R.A. and presented by subscribers, 1898.

1784 Eve

Eve stands with head bent forward, left hand on her breast, and hair falling over back and shoulders, shading her face; a serpent coils round the base. Insc. "THOMAS BROCK, Sculptr., 1900"; exh. Paris Exhibition, 1900 (the plaster, R.A., 1898).

Marble, 69 *h.*, including base (1·75).

Tate Gift, 1900.

2074 Thomas Gainsborough, R.A.

Standing figure, facing right; 18th century dress; right hand rests on papers, on a pedestal decorated on three sides with cartouche and wreath; left hand holds a palette and brushes; against the foot of the pedestal behind rests a violin wreathed with bay, and a roll of music, to indicate Gainsborough's passion for that other art; insc. on base "THOS. BROCK, Sculptor, 1906"; exh. R.A., 1906.

Marble, 7 ft. *h.* (2·13).

Commissioned under the will of Mr. Henry Vaughan, 1900, and placed in the Gallery, 1906.

BROOKING (Charles), 1723–1759

Born probably in London; became a minor official at Deptford Dockyard, where he learnt to paint sea-coast scenes and shipping.

1475 The Calm. A Seashore Scene [N.G.]

Middle distance several yachts and sailing-boats lie becalmed; on a rock, foreground, stand three sailors, a third pushes off a boat from a sandy beach.

Canvas, 10¾ by 33 (0·27 × 0·83).

Bequeathed by the Rev. Richard G. Maul, 1896.

4003 A Sea Piece

Left centre, a three-masted man-of-war, with a Jack at the bow, the Red Ensign at the stern, firing a broadside; distance, men-of-war and smaller craft. Bluish-green sea, shadowed in foreground. Land in distance; cloudy sky.

Oil on canvas, 14⅝ by 40¼ (0·37 × 1·02).

Presented by Miss F. M. N. Tupper, 1924.

BROUGH (Robert), 1872–1905

Born at Invergordon, Ross-shire; apprenticed to lithographers; studied at Aberdeen Art School under J. P. Fraser; went to Edinburgh, and entered the R.S.A. Life School, 1892; went to Paris and studied under Laurens and Constant; returned to Aberdeen, 1894, where he painted many portraits, and ultimately came to London, 1897; killed in a railway accident near Sheffield.

1956 Fantaisie en Folie

Profile of a lady in brown velvet dress, seated at table covered with brown cloth. In her right hand an enamelled jewel hung from her neck by a bead-chain; her arm is stretched out so that she may compare the tints of the pendant with the gay colouring of a Chinese porcelain grotesque; exh. R.A., 1897.

Canvas, 40 by 50 (1·02 × 1·27).

Bequeathed by the Painter, 1905.

BROWN (Arnesby), R.A.

1898 Morning

A woman is milking a cow in a water meadow; three more of the herd wait near; the rising sun lights up the group; other cattle and willow trees seen through morning mist. Insc. "ARNESBY BROWN."

Canvas, 48½ by 71½ (1·23 × 1·81).

Exh. R.A. and Chantrey Purchase, 1901.

2738 Silver Morning

A group of cattle on raised ground, outlined in strong sunlight under a big expanse of silvery sky.

Canvas, 62 by 72 (1·58 × 1·83).

Exh. R.A. and Chantrey Purchase, 1910.

3448 The Line of the Plough

View across a low-lying landscape, intersected by a stretch of water; foreground, left, a gentle slope, with a winding line of ploughed land, over which a flock of sea gulls hovers; right, a windmill; blue sky graduating into a pale yellow, with flat clouds.

Canvas, 25 by 30 (0·63 × 0·76).

Exh. R.A. and Chantrey Purchase, 1919.

BROWN (Ford Madox), 1821–1893

Born at Calais; studied at Bruges, at Ghent, at the Academy of Antwerp under Baron Wappers, and worked for three years in Paris. Competed for the Westminster Hall competition, 1844 and 1845, and became acquainted with the German Pre-Raphaelites during a visit to Italy, 1845. Rossetti became his pupil in 1848, he was in sympathy with the Pre-Raphaelites, but was never a member of the Brotherhood. His paintings "Work" and "The Last of England," begun in 1852, show the influence of the Pre-Raphaelites' creed of strict truth to nature. Later works show a more romantic treatment of literary and historical subjects, such as the versions of "Cordelia's Portion," 1865–1875. From 1878 to 1893 chiefly occupied with 12 historical paintings in the Town Hall, Manchester. He returned to London 1887, where he died.

1394 Christ Washing St. Peter's Feet [N.G.]

Right St. Peter, in purple tunic and green mantle, sits with clasped hands, stretching his feet towards the Saviour, who, in a bluish-grey robe, kneels to wash them in a copper laving-dish. Background, a table covered with a white cloth, around which the disciples sit in various attitudes, watching; extreme left, at a corner of the table, Judas, with the money-bag before him, stoops to unloosen the sandal from his foot. There are other versions of the picture, one in the Manchester Gallery. Insc. "F. MADOX BROWN, 1852." Begun, 1851; retouched 1856, 1872 and 1892; exh. R.A. 1852; Liverpool, 1856.

Canvas, 46 by 52½ (1·17 × 1·28).

Presented by subscribers, 1893.

2063 Chaucer at the Court of Edward III.

A reduced version, begun in 1856 and continued 1864–1868, of the large picture in the Sydney Municipal Gallery. Chaucer is reading from the "Legend of Custance." Edward III is depicted as an old man; the Black Prince in his last illness; John of Gaunt, Chaucer's patron, is in full armour; pages holding his shield, wait for him, with his horse, in the yard beneath. Edward, the Black Prince, emaciated by sickness, leans on the lap of his wife Joanna, surnamed the Fair Maid of Kent. To the right of the old king is Alice Perrers. Seated beneath are various personages. A troubadour from the South of France, a cardinal priest on good terms with the ladies, a jester forgetting his part in rapt attention of the poet. Two dilettante courtiers are learnedly criticising: the one in the hood is meant for Gower. Lastly, a youthful squire of the kind described by Chaucer, as never sleeping at night "more than doth the nightingale," so much is he always in love.

Exh. Grafton Gallery, 1897; Brussels, 1897; R.A. (Winter), 1901.

The frame is of the artist's design, and bears the title "Chaucer at King Edward's Castle."

Canvas, 48½ by 39 (arched top), (1·23 × 0·99).

Purchased out of the Lewis Fund, 1906.

2409 King René's Honeymoon

A tracing by the artist from one of the water-colour versions.

Pen and ink, 10¼ by 6⅝ (to ink outline) (0·26 × 0·17).

Presented by Mr. Edmund Houghton, 1898.

2410 Sheepshearing

A shepherd, stripped to the waist, kneels and holds a sheep with right hand; in his raised left hand are the shears. One of a series of tiles for Messrs. Morris, dated 1862, in Hueffer's "Ford Madox Brown," p. 445. The subject also occurs in the series of colossal figures executed by Brown in the dome of the Manchester Jubilee Exhibition of 1887, and the tracing must be connected with that. Insc. "Copy and tracing of (?) Jubilee tracing Manchester." The action perhaps arises from a reversing of the design.

Pencil, 9½ by 11 (0·24 × 0·28).

Presented by Mr. Edmund Houghton, 1898.

2411 Studies for "Work"

Pencil study for an old woman carrying sandwich-boards in the picture of that name, and enlarged study for her right hand. Insc. "F.M.B. 1855," and "for Work." Notes from time-tables in corner. On the same sheet pen and ink study of an Oriental figure with drum, insc. "(?) Samii Mahomet."

Pencil, 4⅞ by 6⅞ (0·12 × 0·18).

Presented by Mr. Edmund Houghton, 1898.

2412 Badge for "Gillum's Homes"

Centre, a study for a circular badge with ribbon represents a man directing a ragged boy to the Home; insc. "Badge of Merit, Boys' Home, 41, Euston Road." Two other studies show a boy being received at the door. Insc. "Gillum's Homes, F.M.B."

Pen and ink, 4½ by 7 (0·12 × 0·18).

Presented by Mr. Edmund Houghton, 1898.

2413 Arkwright's Mill (1)

The Mill-wheel. Insc. "Most authentic portion of Arkwright's Mill, F.M.B., '78." Possibly this and the following study had some connection with the project of the Manchester frescoes begun in 1878.

Pencil, 5½ by 9 (0·14 × 0·23).

Presented by Mr. Edmund Houghton, 1898.

2414 Study for Kay's Loom

Study for the loom in the picture in the Town Hall, Manchester, which was finished March, 1890. Insc. "F.M.B. '89." Written across the sheet is the note, "Mr. V. Maggs, bookseller, 159, Church Street, Paddington Green, W."

Pencil, 6½ by 7⅜ (0·16 × 0·20).

Presented by Mr. Edmund Houghton, 1898.

2415 A Sheet of Studies

Left, a cow, and beginning of similar study above; right, a little girl holding a bunch of grapes which a turkey attempts to peck at. These studies are not known to have been used in any picture.

Pencil, 5¼ by 7⅞ (0·13 × 0·20).

Presented by Mr. Edmund Houghton, 1898.

2416 Where are you going, my Pretty Maid?

A study, apparently for this subject, with a space indicated for the text.

Pencil, 8¾ by 7 (0·22 × 0·18).

Presented by Mr. Edmund Houghton, 1898.

Nos. 2417–2419 Presented by Mr. Edmund Houghton, 1898.

Apparently studies by an assistant of Madox Brown, for his use in painting the fresco of the "Opening of the Bridgewater Canal."

2417 Diagram

Probably copied from a book, giving a section of the Canal.

Pen and ink, 4¼ by 6⅞ (0·11 × 0·17).

2418 The Canal, with a Barge (1)

Dated April, 1890. Pencil, 3⅝ by 6⅝ (0·09 × 0·17).

2419 Study of Towpath (1)

With notes of height of wall. Pencil, 3⅝ by 6¾ (0·09 × 0·17).

2684 Our Lady of Good Children (originally "Our Lady of Saturday Night")

Our Lady, in crimson robe, enthroned under a daïs, embroidered with a design of roses round a crown of thorns, against an open arcade; on her knee is the Child, whose right hand she washes over a dish of blue and brown glazed pottery held by an angel to left in green gold-patterned robe, and with bright red hair; a ewer stands below. Behind, right, on the tiled terrace of the arcade sits another angel, with the little Baptist on her knee; she holds his cross and scroll in her right hand, and folds

his hands in prayer with her left. Through the arch, right, the full moon rises over a bay with chalk cliffs and downs, on which sheep are pasturing; nearer, herdsmen are driving cattle; left, the view extends seawards; over the downs Joseph leads the Mother and Child on the Ass; nearer, a cedar grows and stretches its branches to the other side; little robins perch and fly about the scene. The design was sketched at Blackheath in 1846.

The cartoon was rejected at the R.A., 1847, and exhibited at the Free Exhibition of that year at the North London School of Design, and at Liverpool 1850; at New York 1857, at Philadelphia and Boston 1858, when it was damaged by rain at the Washington Depôt. Work had been done upon it in 1852 and 1854–5 in hopes of selling to the dealer "Old White," who finally refused it. In 1861 the cartoon was taken up again, and water-colour and pastel added between January 8 and June 9 at the instance of Mr. Plint, at whose death the commission was taken over by Mr. Leathart. Insc. "F. Madox Brown, 1847–61." Originally chalk drawing on cartoon paper; body colour, pastel and touches of gold added 1861. Frame of the artist's design with the title and medallions of Angels and the Dove.

Body colour and pastel on paper, 30¾ by 23¼ (arched top) (0·78 × 0·59).

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

2791 Arkwright's Mill (2)

General view of exterior among trees; separate study of the lantern and note of wood-surface, "all dark grain." Insc. "Arkwright's Mill, F.M.B. [monogram], '81."

Pencil, 5½ by 8½ (0·13 × 0·22).

Presented by Mr. Edmund Houghton, 1898.

Nos. 2792-2793 Presented by Mr. Edmund Houghton, 1898.

Apparently studies by an assistant of Madox Brown, for his use in painting the fresco of the "Opening of the Bridgewater Canal."

2792 The Canal with a Barge (2)

Insc. "The Harbour (?), 1890." Pen and ink, 4⅜ by 6⅞ (·011 × 0·17).

2793 Study of Towpath, with Evening Effect (2)

Black chalk, 4½ by 7 (0·11 × 0·18).

3064 The Last of England

Emigrants on a ship leaving England; foreground, left, a man in brown overcoat and black felt hat; his right hand clasps that of a woman, seated by his side; she wears a grey cloak, which covers a baby, whose hand is held in the woman's left hand. She is protected by a large umbrella; background, various figures, and, beyond, the sea and cliffs; painted, 1864–6.

Small version of the oil painting at Birmingham. Another small version in which the woman's shawl is black and red plaid, which belonged to Col. Gillum, is now in the Fitzwilliam Museum, Cambridge.

Water-colour (circular), 13 (0·33) diameter.

Purchased out of the Mackerell Fund, from the George Rae Coll., 1916.

3065 Lear and Cordelia

Interior of a tent; the dead king lies on his bed on the ground. At his feet kneels Cordelia; behind her, right, two men in armour; through an opening in the tent are seen musicians playing the harp, rebeck, etc.; an old man in black, with long hair, is conducting; the jester sorrowfully contemplates his king. Beyond are the seashore, tents, soldiers, the sea, ships, and white cliffs against a stormy sky.

The landscape was painted from Shorn Highway, Kent.

Painted 1849, retouched, 1854.

Canvas, 28 by 39 (0·71 × 0·99).

Purchased from the George Rae Collection through N.A.C.F., with the aid of subscriptions from the Temple-West and Clarke Funds, Sir Arthur Du Cros and others, 1916.

3228 The Writing Lesson

Head and shoulders of a young girl above a desk; green dress with a white frill, a narrow black velvet ribbon round her neck, an ear-ring with a circular red stone; her left hand holds a small green apple, which she is biting; her right hand, resting on the desk, holds a quill pen upright; a copy-book is open on the desk in front of her. Left, an ink-well on the desk, a drawing of a head, with the word Mary and the initials C.H. cut.

Black, straggling hair; green-grey background; signed in monogram "F.M.B." Painted in 1863 for a charity sale for the Lancashire strikers.

Water-colour, 9 by 8 (0·23 × 0·20).

Purchased from the Coltart Sale out of the Lewis Fund, 1917.

3229 King René's Honeymoon

The King and his Queen are seated on a wooden bench. The King wears a crimson robe, the sleeves lined with grey-blue; red-brown flowing hair, a golden crown, a gold chain round his neck, and a golden girdle; in his right hand a pair of compasses, and in his left a document. Right, his Queen, in white head-dress and gold crown, sits by his side, her left hand holding his, her right round his neck; a massive gold necklace with red stones; greenish-grey dress with orange spots, and trimmed with fur; on the daisied grass at their feet is a plan of a palace inscribed "Vici le chastel du Roy Rene" and various instruments. Behind, is a low marble wall, part of the castle building, inscribed "Hunc Lapi Regni Neapo Sicili Cipr Hieroso Rex: Pos. A.D. 14." Beyond, an apple orchard, and right, background, building operations. Insc. "F.M.B./64." This subject, of which there are several versions, was designed for the "Architecture" panel of a cabinet designed by John P. Seddon in 1861. This version, painted in 1864, is the finest, and is mentioned by Mr. Seddon in his book on the Cabinet (1898) in a note on p. 5 as belonging to W. Coltart, Esq., of Birkenhead.

Water-colour, 10¼ by 6¾ (0·26 × 0·17).

Purchased from the Coltart Sale out of the Lewis Fund, 1917.

3472 Study of a Man painting.

Half-length, man with head turned away to the left; right hand raised holding a paint-brush, left holding a palette.

Pencil, with touches of Chinese white, 11 by 9 (0·28 × 0·23).

Inscribed on the palette, "F.M.B., Antwerp, 1839."

Purchased out of the Clarke Fund, 1919.

3528 Landscape at Hendon

A stream flowing between trees; foreground, roots of trees, right and left, and shallow water; further back, left, a woman in red, with an open book, is seated at the foot of a tree; background, leaves and trees, with the sun shining from left.

Signed "F. Madox Brown, Hendon, '54."

Canvas, oval, 8 by $9\frac{3}{4}$ (0·20 × 0·25).

Presented by Mr. F. Hindley Smith, 1920.

1356 Head of a Child

Head and shoulders, facing three-quarters right. Signed in monogram, "F.M.B. 53."

Pencil, $6\frac{3}{4}$ by $5\frac{3}{4}$ (0·17 × 0·15).

Purchased out of the Duveen Drawings Fund, 1923.

4014 Elijah and the Widow's Son

An illustration for Dalziel's Bible Gallery (published 1881). Insc. "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood engraving on India paper, 9 by $5\frac{7}{8}$ (0·23 × 0·15).

Presented by Mr. Gilbert Dalziel, 1924.

4280 Study for the Dean in "The Execution of Mary Queen of Scots"

Head of an elderly man, bald; white, red and dark-grey robes; dark background. Study for the picture in the Manchester Art Gallery, painted 1840.

Oil, on paper, mounted on canvas, $18\frac{1}{2}$ by $15\frac{1}{2}$ (0·47 × 0·39).

4281 Sketch for "Christ Washing Peter's Feet"

Study for picture in the National Gallery.

Signed "F. M. B. '52."

Pencil, $6\frac{3}{4}$ by $7\frac{3}{4}$ (0·17 × 0·20).

4282 Sketch for "Cromwell on his Farm"

Study of the oil-painting. Insc. "First sketch for Cromwell."

Pencil, 6 by 4 (0·15 × 0·10).

Nos. 4280–4282 bequeathed by Mr. J. R. Holliday, 1927.

BROWN (Fred)

3282 Landscape, the Storm

Trees blown to the right; foreground, green grass; stormy sky, black clouds passing to the right; rain falling. Signed "Fred Brown, 1914." Exh. N.E.A.C. Winter, 1917.

Ink and water-colour, $9\frac{1}{2}$ by $13\frac{7}{8}$ (0·24 × 0·36).

Presented by a body of subscribers through the N.A.C.F., 1918.

BROWN, KELLOCK

3960 Ju-Jitsu

Two male figures, one seated on the ground grasping the right arm of the other in both hands; the second has his feet and head on the ground, his back arched; he is holding the left leg of the first figure with his arm. Signed "Kellock Brown, 1923."

Bronze, base 25 *l.* (0·63) by $11\frac{1}{2}$ *w.* (0·29) by 14 *h.* (0·36).

Exh. R.A. and Chantrey Purchase, 1924.

BROWN (Mortimer)

2896 Shepherd Boy

A youth standing with a crook under his left arm and hands clasped, looking down.

Bronze, 62⅜ *h.* 21½ *w.* by 21 *d.* (1·58 × 0·55 × 0·53).

Exh. R.A. and Chantrey Purchase, 1912.

BUNDY (Edgar), 1862-1922

Born in Brighton. Self-taught; as a boy spent many hours in the studio of Alfred Stevens. Exh. at R.A. 1881, for the first time. Elected A.R.A. 1915; R.I., 1891; R.O.I., 1891. Gold Medal (3rd class), Paris, 1907; 2nd class, 1909. His chief paintings include "The Night School" (Hull), "On Southern Seas" (Southport), "The Word" (Walker Gallery, Liverpool); "Watercress Gatherers," which was destroyed in the Easter Riots, Dublin, 1916; "Finance" (Auckland, N.Z.). For the Canadian War Memorial he painted "The Landing of the French in Canada, 1608," and "The Landing of the Canadians in France, 1915" (Ottawa, Canada). Died in London.

1960 The Morning of Sedgemoor

Peasant soldiers asleep in a barn, their weapons piled near them; one, a sack over his shoulders and a sprig of oak in his hat, stands sentinel; another, an old man in brown cloak and iron cap, sleeps with mailed hands crossed on his sword. In the darkness of the barn may be seen a banner of royal blue. Insc. "EDGAR BUNDY, 1905."

Canvas, 59½ by 49½ (1·51 × 1·16).

Exh. R.A. and Chantrey Purchase, 1905.

BURN (Rodney)

3721 Study of a Girl

A girl sitting on the ground; body turned to left; head turned looking to right, three-quarter face. Exh. N.E.A.C., 1922.

Black, red, green, and white chalk, 16½ by 12½ (0·42 × 0·32).

Purchased out of the Duveen Drawings Fund 1923.

4242 The Pick-a-Back

A girl, back view, carrying a naked baby on her back. Signed "R. J. BURN."

Pen and ink, brown wash and Chinese White, 19⅜ by 11 (0·49 × 0·28).

Purchased out of the Duveen Drawings Fund, 1927.

BURNE-JONES (Sir Edward Coley), 1833–1898

Born at Birmingham; at Exeter College, Oxford, met William Morris and D. G. Rossetti, and decided to become a painter; joined them in decorating the Oxford Union, and began designing cartoons for stained glass and tapestries and painting small water-colours; visited Italy, 1859; influenced by Mantegna and Botticelli. After 1865 painted more in oil, exhibiting the "Depths of the Sea" at R.A.; A.R.A., 1886; but resigned, 1893. Died at Fulham

1771 King Cophetua and the Beggar Maid

The King sits at the foot of the Golden Throne, from which he has just stepped to lay his jewelled crown at the feet of the Beggar Maid, already seated as Queen upon the purple cushions Cophetua in profile, pointed beard and mass of dark hair, wears a suit of plate armour, and over it a mantle of bright green, lined with dull purple. The Beggar Maid, poorly clad in grey, with bare arms and feet, has light grey eyes and dull gold hair, and holds anemones in her right hand. Myrtle branches are seen through the rails, left, and an orange tree laden with fruit and blossoms, behind, where two youths are singing from an illuminated score. Through a partly-curtained window, background, the ramparts of the castle, a stretch of forest land, and evening sky. Insc. "E.B.J. 1884"; projected 1880; exh. G.G. 1884.

Canvas, 115½ by 53½ (2·90 × 1·36).

Presented by subscribers, 1900.

2760 Desiderium

Pencil, 8¼ by 5¼ (0·21 × 0·13).

Presented by Sir Philip Burne-Jones, Bart., 1910.

3141 Sisyphus

Monochrome drawing on brown paper 8½ (0·21) diameter.

3142 Tantalus

Monochrome drawing on brown paper 8½ (0·21) diameter.

3143*a* Study of a Woman's Head

Pencil, 8 by 7¼ (0·20 × 0·18), signed "E.B.J., 1870."

3143*b* Study of a Woman's Head

Pencil, 11¼ by 8½ (0·29 × 0·21), dated 1866.

3144*a* Study of a Man's Head

Pencil, 8¾ by 6¾ (0·22 × 0·17), dated 1866

3144*b* Study of a Girl's Head

Pencil, 10¼ by 8½ (0·26 × 0·21), dated 1866.

3145 Study of a Girl's Head

Pencil, 7½ by 7 (0·19 × 0·18).

3146*a* Study of Standing Woman

For the "Passing of Venus." Signed "E.B.J., 1877."

Pencil and Chinese white on grey paper, 10¼ by 6 (0·26 × 0·15).

3146*b* Study of Seated Woman

For the "Passing of Venus." Signed "E.B.J., 1887."

Pencil and Chinese white on grey paper, 9½ by 8¼ (0·24 × 0·21).

3147*a* Study for Seated Figure in "The Garden Court" in "The Legend of the Briar Rose"

Seated figure of a woman, head resting on an arm. Signed "E.B.J."

Pencil, 4¾ by 6¾ (0·12 × 0·17).

3147*b* Study for Seated Figure in "The Garden Court" in "The Legend of the Briar Rose"

Figure of a woman seated on the ground, seen from behind. 1871. Signed "E.B.J."

Pencil, $4\frac{3}{4}$ by $6\frac{1}{2}$ (0·12 × 0·16).

3148*a* Study for Seated Figure in "The Garden Court" in "The Legend of the Briar Rose"

Figure of a woman seated on the ground, head resting against the knee of another figure.

Pencil, $7\frac{1}{2}$ by $8\frac{3}{4}$ (0·19 × 0·22).

On the reverse, head and shoulders of a woman with draped head-dress.

Pencil, $5\frac{1}{2}$ by 8 (0·14 × 0·20).

3148*b* Study of Sleeve of a Mantle, repeated to the right

Pencil, $8\frac{3}{4}$ by $5\frac{1}{4}$ (0·22 × 0·13).

On the reverse, head of a woman in head-dress repeated below; at the top to the right, draped arm and hand.

Pencil, 12 by 8 (0·31 × 0·20).

Nos. 3141–3148 bequeathed by Mr. A. N. MacNicoll, 1916.

3425 Study of a Woman

A woman with auburn hair, facing right, standing in a black robe, her hand holding a book which rests on the pilasters of a balcony covered with a drapery.

Charcoal, chalk and wash, 60 by $22\frac{1}{2}$ (1·52 × 0·57).

Purchased out of the Clarke Fund, 1919.

3426 St. Luke—Cartoon for Stained Glass

Full-length draped figure, a book on right knee; right foot raised on a broken column; a pen in left hand. Above the head right, the emblem of the winged bull.

Designed, Sept. 1872, for one of the lights in the window in the Chapel of Jesus Coll., Cambridge, and executed by Morris, Marshall, Faulkner & Co.

Charcoal, chalk, Chinese white and wash on cream paper, 48 by $20\frac{1}{2}$ (1·22 × 0·52)

Purchased out of the Clarke Fund, 1919.

3427 A Sibyl—Cartoon for Stained Glass

Full-length figure of a woman in a robe and head-dress, facing left, holding a book in her raised hands.

Designed, Nov. 1873, for another window in the Chapel of Jesus Coll., Cambridge.

Ink and charcoal on cream paper, $49\frac{1}{2}$ by 20 (1·26 × 0·51).

Purchased out of the Clarke Fund, 1919.

3428 Fountain of Youth

Centre, a doorway in a rock with water falling into a pool, in which youths are bathing; right, trees and two women standing amongst the bathers; left, pilgrims approaching and stretching out their hands to

the water. One of several designs for an oil painting, never completed, begun in 1873 and worked on in 1875, 1879, and 1881.

Body-colour and oil on paper, monochrome, 24½ by 40 (0·62 × 1·02).

Purchased out of the Clarke Fund, 1919.

3452 The Temple of Love—Unfinished

Centre, two lovers standing before the throne of the God of Love, who, with red wings and robe, is crowning them with a wreath of roses; right and left, other figures in red robes, on a white marble step with crimson and pink carnations below; behind, a pilastered apse with cupids and wreaths and the inscription "Quia Multum Amavit" above, and reliefs of famous lovers below—Hero and Leander, Pyramus and Thisbe, Phyllis and Demophoon, and Orpheus and Eurydice. The central figure, some of the faces and the dome of the apse are unfinished.

The small reliefs and the flowers in the foreground were put in b pupils, and have not been worked over by the artist himself. Da *c.* 1868.

Oil, 83¾ by 36¼ (2·11 × 0·92).

Exh. R.A. and Chantrey Purchase, 1919.

3453 The Passing of Venus—Unfinished

Centre, Cupid, dark robe, red wings crowned with roses, is drawing his bow to shoot at a group of women under a red awning, right; left, Venus, in a yellow robe with a flaming torch, seated on a car behind three reclining women. Much of the design is uncoloured. The design for this subject, never completed, was made in 1881. In 1898 the artist began to adapt the design for a tapestry to be woven at Merton Abbey.

Body-colour, 42 by 96 (1·07 × 2·44).

Exh. R.A. and Chantrey Purchase, 1919.

3454 King Cophetua and the Beggar Maid—Unfinished

Centre, on the marble steps of a pool in a cloistered court, sits the Beggar Maid in a black robe; left, the Prince, in red, advances down the steps and stretches out his left hand to touch the head of the maid. From the cloister three figures look on, and to the extreme left are two doves.

The artist was working on this version of the subject in 1862, but he abandoned it for the later design No. 1771, which he projected in 1880 and completed in 1884.

Oil, 30 by 25 (0·76 × 0·64).

Exh. R.A. and Chantrey Purchase, 1919.

3455 The Magic Circle

Two women in blue robes standing on the sandy shore of a bay, with a sailing ship behind, right, and a clump of trees on a mound, left; the figure, left, has drawn a circle in the sand with a stick. Painted about 1880.

Water-colour, 27¼ by 20½ (0·69 × 0·52).

Exh. R.A. and Chantrey Purchase, 1919.

Story of Perseus

These ten designs in water-colour, Nos. 3456–7–8, were begun in 1875, and carried out during 1875 and 1876 as sketches for decorations in the music-room of Lord Balfour's house, 4, Carlton Gardens.

The artist originally intended them to be set in raised plasterwork, and the scroll pattern (unfinished) framing these water-colour sketches was designed, though not actually executed, by William Morris for this plasterwork. A set of large scale sketches for the series belongs to Lord Faringdon. The artist worked at the oil paintings for many years. In 1890 he wrote : " And now I am working at Perseus for the patient and kind Arthur Balfour. Medusa is to be very fine and costs me much trouble." The " Perseus and the Graiæ," begun in 1877, was not completed until 1893.

3456 THE STORY OF PERSEUS, I, II, III

Nos. I, II, III are on one sheet of brown paper, 16 by 42 (0·40 × 1·06).

(I) The Arming of Perseus

Left background the veiled figure of Athene approaching Perseus, nude, seated at the foot of trees. Centre, Pallas Athene in a dark robe and helmet offering Perseus the Sword of Sharpness and the Mirror. He is nude, leaning against an altar-stone and trees, right. Begun, 1877.

Water-colour, 9⅞ by 8¼ (0·25 × 0·21).

(II) Perseus and the Graiæ

Centre, Perseus bending over the three seated figures of the Graiæ. The figures are in monochrome, sepia, touched with white, against a striped yellow background. Begun, 1877 ; finished, 1893.

Water-colour, 9¾ by 11¼ (0·25 × 0·29).

(III) Perseus and the Nereids

Left, Perseus seated on a rock ; right, the three Nereids standing ; in the centre rocks and sea. Begun, 1876.

Water-colour, 9⅛ by 8¼ (0·23 × 0·21).

Chantrey Purchase, 1919.

3457 THE STORY OF PERSEUS, IV, V, VI

Nos. IV, V, VI are on one sheet of brown paper, 16 by 52 (0·40 × 1·27).

(IV) The Finding of Medusa

Left, Medusa standing above two crouching gorgons against trees ; right, background, Perseus gazing into the mirror. Begun, 1876.

Water-colour, 9⅞ by 9 (0·25 × 0·23).

(V) Birth of Pegasus and Chrysaor. Death of Medusa

Left, the headless body of Medusa, from which springs a small figure, Chrysaor, and above the winged golden horse, Pegasus, in the centre ; right, Perseus standing with the head of Medusa in his left hand. Below, the framework of a door. The figures are in monochrome, sepia, touched with Chinese white, blue and gold, against a striped yellow background. Begun, 1876.

Water-colour, 8 by 7½ (0·20 × 0·19).

(VI) Death of Medusa

Left, the body of Medusa and two black-winged gorgons on a sandy shore ; right, Perseus springing over the sea with the Medusa's head ; background of rocks. Begun, 1876 ; executed, 1882.

Water-colour, 9⅞ by 15 (0·25 × 0·38).

3458 THE STORY OF PERSEUS

Nos. VII, VIII, IX, X are on one sheet of brown paper, 16 by 60 (0·40 × 1·52).

(VII) Atlas

Left, nude figure of Atlas with arms raised supporting the globe, golden with creamy clouds. Perseus changed him into a mountain by means of the Medusa's head ; right, Perseus, in a helmet, departing on winged sandals, bearing the Medusa's head in his left hand ; background, rocks. The figures are in monochrome and sepia against a striped yellow background. Begun, 1878.

Water-colour, 9¾ by 12½ (0·25 × 0·32).

(VIII) The Rock of Doom

Left, Perseus approaching the nude figure of Andromeda chained to a rock against trees ; right, Andromeda watching Perseus fighting the dragon, the head of which he has cut off. Begun, 1876. Large version. Exh. N.G., 1888.

Water-colour, 9¾ by 15 (0·25 × 0·38).

(IX) The Doom Fulfilled—The Court of Phineas

Left, standing figures of Andromeda and Perseus, who holds up the Medusa's head to overcome the warriors of Phineas, right. Behind, left, the figure of Phineas on a chair, dead. Andromeda had been betrothed to Phineas. Monochrome and sepia figures, heightened with Chinese white, against a striped yellow background. Below is the framework of a double door. Begun, 1884–5.

Water-colour, 8 by 15¼ (0·20 × 0·39).

(X) The Baleful Head

Perseus, standing, holding the Medusa's head aloft in his right hand and the bloodstained wallet in his left, with Andromeda clinging to him ; both are gazing at the reflection of the head in a pool at their feet ; background of rocks and trees. Begun, 1884–5. Large version, completed and exh. G.G., 1887.

Water-colour, 9¾ by 6¾ (0·25 × 0·16).

Nos. 3456-3458 Exh. R.A. and Chantrey Purchase, 1919.

3719 Ezekiel and the Boiling Pot

Foreground, left, the prophet seen in profile, facing right, heavily draped, a ladle in his right hand, standing over the boiling pot ; background, a group of revellers, sitting and lying at meat in a house in Jerusalem. Inscribed on the oak mount top and bottom with extracts from Ezekiel.

Pen and ink, 10 by 5½ (0·25 × 0·14).

Purchased from Miss Mackail, out of the Duveen Drawings Fund, 1923.

3822 Fair Rosamund and Queen Eleanor

Right, a woman in a loose white gown, with long, light brown hair, attempting to escape up some stairs, right; her head turned, with an expression of fear; right arm raised, holding the wall; she is kept back by a long cord fastened to the wall, the other end held by Queen Eleanor, a figure, left, in a black gown over a crimson dress; background, yellow olive green wall, left, with square tiles on the lower half with left centre, six small circular mirrors surrounding a large one in a black circular frame; centre, a dark chamber with a light glimmering in a hanging lamp; right, an olive green curtain. Signed "E.B.J.," 1862.

No. 26 in Exhibition of Paintings of the 1860 Period at National Gallery, Millbank, 1923.

Bought by Edward Clifford in 1886.

Water-colour, $10\frac{1}{4}$ by $10\frac{1}{2}$ ($0{\cdot}26 \times 0{\cdot}27$).

Presented by Mr. J. R. Holliday through the National Art Collections Fund, 1923.

3872 Head of a Girl

Head and shoulders of a girl with light brown hair; behind her, right, an embroidered cloth with a design of pomegranates; left, a corridor with a maid in black with a white cap, looking out of a window, the shutters of which she has just opened; behind her another figure in a blue dress.

Water-colour, $8\frac{3}{4}$ by $12\frac{1}{2}$ ($0{\cdot}22 \times 0{\cdot}32$).

Purchased out of the Duveen Drawings Fund from Bishop Clifford's Collection, 1924.

3975 Study of a Head

Profile to right.

Pencil, $7\frac{1}{2}$ by $6\frac{1}{2}$ ($0{\cdot}19 \times 0{\cdot}16$).

3976 Study of a Head

Mrs. Drummond *née* Miss M. Benson. Profile to left.

Pencil, 9 by $6\frac{3}{4}$ ($0{\cdot}23 \times 0{\cdot}17$).

3977 Study of a Head

Three-quarters to right.

Pencil, $7\frac{3}{4}$ by $6\frac{1}{2}$ ($0{\cdot}20 \times 0{\cdot}16$).

3978 Study of a Female Figure

Full-length nude, arms raised.

Pencil, $10\frac{1}{2}$ by $6\frac{3}{4}$ ($0{\cdot}27 \times 0{\cdot}17$).

3979 Study for the figure of a Pilgrim in the unfinished series of "Romaunt of the Rose"

Full-length, draped figure, back view, head in profile to left.

Pencil, 14 by $7\frac{7}{8}$ ($0{\cdot}36 \times 0{\cdot}20$).

3980 Study for Andromeda in the "Story of Perseus" Series

Back view, nearly full-length, nude woman; the torso repeated, right.

Black chalk on dark grey paper, 15 by 11 ($0{\cdot}38 \times 0{\cdot}28$).

3981 Study for the Dancing Woman in " The Mill "

Full-length, draped figure.
Pencil, 13¾ by 9 (0·35 × 0·23).

3982 Study for Figures in the " Mirror of Venus "

Full-length kneeling woman draped, left ; outline of another figure, right.
Pencil, 9½ by 6¾ (0·24 × 0·17).

3983 Study for Medusa in the " Death of Medusa " (Perseus Series)

Full-length, nude woman, lying on the ground ; no head.
Pencil, 10⅜ by 6¾ (0·26 × 0·17).

3984 Study of Details for " Love and the Pilgrim "

Nude woman, bending forward and walking up steps. Also details of hands, feet, arms and drapery.
Pencil, 9 by 12¾ (0·23 × 0·32).

3985 Two Studies of Drapery

Draped figures of stooping women.
White chalk on brown paper, 6 by 6¼ (0·15 × 0·16). Two in one frame.

3986 Study of Drapery

Full-length, draped figure.
Pencil and Chinese white on tinted paper, 9¾ by 5¼ (0·25 × 0·13).
Nos. 3975-3986 presented by Sir Joseph Duveen, 1924.

4005 The Golden Stairs

A flight of stairs of pale gold, curving from the top of the canvas downwards, from left to right ; down them walk a number of maidens, dressed in grey, carrying various musical instruments, cymbals, trumpets, tambourines, viols, etc. Bottom, left, a doorway by a laurel tree, opening into a room with golden columns ; above, the eaves of a roof with doves and a glimpse of blue sky. Signed " E.B.J., 1880."
Canvas, 109 by 46 (2·77 × 1·17).
Exh. Grosvenor Gallery, 1880 ; Manchester (Jubilee Exhib.), 1887 (lent Cyril Flower) ; New Gallery, 1893, 1899 ; Franco-British Exhib., 1908.
Bequeathed by Lord Battersea to the National Gallery, 1907, subject to a life interest to Lady Battersea, who presented the picture, 1924.

4015 Parable of the Burning Pot

Illustration for Dalziel's Bible Gallery (published 1881). Insc. " E. B. J." and " Dalziel *Sc.*"
Wood-engraving, proof on India paper, 7 by 5¼ (0·18 × 0·13).
Presented by Mr. Gilbert Dalziel, 1924.

4046 Sigurd the Crusader

Illustration for " Good Words," 1862, p. 248. Insc. " Dalziel."
Engraved by the Brothers Dalziel.
Burnished proof on India paper, 6⅛ by 4½ (0·15 × 0·12).
Purchased out of the Duveen Drawings Fund, 1925.

4047 Summer Snow

Illustration for "Good Words," 1863, p. 380. Insc. "Dalziel."
Engraved by the Brothers Dalziel.
Wood-engraving proof on India paper, $5\frac{3}{4}$ by $4\frac{1}{4}$ (0·15 × 0·11).

4048 The Parable of the Burning Pot

Illustration for "Dalziel's Bible Gallery." Insc. "E.B.J." and "Dalziel sc."
Engraved by the Brothers Dalziel.
Wood-engraving proof on India paper, 7 by $5\frac{1}{4}$ (0·18 × 0·13).
Presented with No. 4047 by Mr. Harold Hartley, 1925.

4110 Woman and Child

Draped figure of a woman, seated facing right; holding a baby, face downwards, on her lap.
Pencil, $10\frac{1}{4}$ by $5\frac{3}{4}$ (0·26 × 0·15).

4111 Nude Woman

A naked woman seated, facing right and bending forward; her head resting on her left hand; her right hand over her knees.
Pencil, 10 by $6\frac{1}{2}$ (0·25 × 0·16).

4112 Two Heads of Women

Two studies of heads of sleeping women.
Pencil, 5 by 5 (0·13 × 0·13), and $5\frac{1}{4}$ in. *h.* by $5\frac{1}{2}$ in. *w.* (0·13 × 0·14).

4113 Nude: Study for "Demophöon"

Head and shoulders of a naked woman, figure inclined to right with arm raised; head looking over shoulder to left.
Pencil, $9\frac{3}{4}$ by $5\frac{1}{4}$ (0·25 × 0·13).

4114 Nude: Study for the Image in "Pygmalion" Series

Full-length figure of a naked woman bending forward, left; seen in profile. Reverse of No. 4113.
Pencil, $10\frac{1}{4}$ by $5\frac{1}{2}$ (0·26 × 0·14).
Nos. 4110-4114 presented by Sir Joseph Duveen, 1925.

4337 St. Agnes

A cartoon.
Pencil, 48 by 18 (1·22 × 0·46).

4338 Two Cartoons

(*a*) A kneeling woman gathering corn, right; draped man, left.
Pencil, $25\frac{1}{2}$ by $20\frac{1}{4}$ (0·65 × 0·51).

(*b*) A woman, left, handing a baby to another woman with a crown, also left; a crouching woman among rushes, right.
Pencil, $25\frac{1}{2}$ by $20\frac{1}{4}$ (0·65 × 0·51).

4339 Four Designs for Windows at Tunbridge Wells

Pencil, 28 by 15 (0·71 × 0·38).

4340 Two Designs for Windows: Emblems of the Evangelists

Insc. with notes of colours.
Brush drawing in sepia, $12\frac{3}{4}$ by $19\frac{3}{4}$ (0·32 × 0·50).

4341 Two Studies for " Tristram's Madness "

(*a*) Head of a man. Insc. " Tristram, E.B.J."
Pencil, 3¾ by 5 (0·09 × 0·13).
(*b*) Study of nude figures. Insc. " Tristram's Madness, E. B. J."
Pencil, 8 by 9¼ (0·20 × 0·23).

4342 Study of a Woman

Possibly a study for " Clerk Saunders." Signed " E. B. J."
Pencil, 9 by 5¼ (0·23 × 0·13).

4343 A Kneeling Woman and Study of Drapery

Pencil, 13 by 13¾ (0·33 × 0·35).

4344 Study for Cinderella

Insc. " E. B. J. Cinderelle."
Pencil, 13 by 7 (0·33 × 0·18).

4345 Three Studies of Heads

Pencil, circular, 8¼ diameter (0·21).

4346 Studies for " The Merciful Knight "

Seven studies and one on reverse for the oil-painting belonging to Lady Middlemore.
Pencil.

4347 Figure Studies

Six studies, pencil.

4348 Portrait Studies

Ten studies and one on reverse.

4349 Study for " Clerk Saunders "

Pencil.

4350 Study for the " School of Venus "

Pencil and white chalk, 6½ by 12 (0·16 × 0·30).

4351 Subject Studies

Four studies, pencil.

4352 Studies for " Buondelmonte's Wedding "

Two studies.

4353 Studies for " Ezekiel and the Burning Pot "

Four studies, pencil.

4354 Early Studies for Tiles

Eleven studies, pencil and wash.

4355 Studies for Windows

Two studies, pencil and wash.

Nos. 4337-4355. Bequeathed by Mr. J. R. Holliday, 1927.

4390 Clerk Saunders

A young man in long brown-red gown, left ; a girl, right, in yellow-brown robe standing by a stone doorway ; view of a town at night, background. Signed " E. B. J. 1861."

Water-colour, 27 by 16½ (0·69 × 0·42).

Presented by Mrs. Wilfred Hadley through the N.A.C.F., 1928.

LOAN The Mirror of Venus

Study for the picture " The Mirror of Venus " ; the goddess and her nymphs are looking at their reflections in a mountain pool ; the figures are in monochrome ; the landscape is green.

Canvas, 30 by 48 (0·76 × 1·22).

Lent by the Dowager Countess of Carlisle.

BURNET (James M.), 1788–1816

Born at Musselburgh, brother of John Burnet, the engraver; studied under Graham ; went to London, 1810 ; influenced by Cuyp and Potter ; exh. R.A. 1812–1814 ; died at Lee, Kent.

2947 View on the Thames

Water across the picture ; two fishing boats, left centre foreground, with one loose sail ; two men standing holding a fishing sein. Low bank across distance : houses in sun, extreme right. Several fishing boats in right mid-distance, two with sails in left. Left half of sky, pale primrose ; right, grey cumulus. Signed " J. Burnet."

Wood, 14¼ by 19½ (0·36 × 0·49).

Bequeathed by Sir H. Layard, G.C.B., 1913.

BURTON (William Shakespere), 1824–1916

Studied at King's College School under J. S. Cotman, at School of Design under Dyce, and at R.A. School, where he met Holman Hunt, Millais, Rossetti, and Arthur Hughes. Exh. 16 pictures R.A.,1846–1866, and in 1876 and 1897. His masterpiece, " A Wounded Cavalier," 1856, is in Guildhall Gallery, London.

3389 Detail of Two Figures for The Wounded Cavalier

Woman, grey robe with white collar and cuffs, black handkerchief over her head, is supporting a cavalier and staunching awound in his breast. He has red hair and beard, purple coat with white lace collar, a metal breastplate and red and yellow sash. Right and left, at the bottom, are sprays of bramble leaves, and behind is a background of leafage.

This painting is a study, or possibly a repetition, of the heads of two of the figures in the artist's larger painting.

Water-colour on paper, 16¼ by 12¼ (0·41 × 0·31).

Presented by Capt. H. L. P. Hulbert, M.D., 1919.

BUTLER, LADY (Elizabeth Southerden Thompson)

1553 The Remnants of an Army

Dr. Bryden, the only survivor of the British forces under General Elphinstone massacred in the Jugdulluck Pass, arriving exhausted at the gates of Jellalabad, January 13, 1842. Left, the commandant and some of the garrison ride out to meet the fugitive ; right, a morass. Insc. "E.B., 1879" ; above are the letters E.T. and a red cross in a black C. Exh. R.A., 1879.

Canvas, 52 by 92 (1·32 × 2·34).

Tate Gift, 1897.

BUTLER (Mildred Anne)

1708 Morning Bath

Pigeons bathing in the water that overflows from a stone horse-trough ; Virginia creeper hangs from the wall behind. Signed "MILDRED A. BUTLER."

Water-colour, 28 by 20 (0·71 × 0·51).

Exh. R.A. and Chantrey Purchase, 1896.

BUTLER (Samuel), 1835–1902

Educated at Shrewsbury and St. John's College, Cambridge ; spent some months in Italy, 1843–4 and 1848 ; in 1859, sailed for New Zealand and made a success of sheep-farming ; returned to England 1863, and began to study art ; wrote on religious, artistic, social and literary subjects, his best-known works being "Erewhon" and "The Way of all Flesh."

2761 Mr. Heatherley's Holiday : An Incident in Studio Life

Exh. at R.A., 1874 ; Butler's most important painting.

Mr. Heatherley, who died in 1914, aged 88, the second principal of the well-known art school, where Thackeray and many distinguished painters studied, founded by J. M. Leigh, Etty's only pupil, in 1845, is shown devoting his holiday moments to the repair of a skeleton.

Canvas, 36 by 24 (0·91 × 0·61).

Presented by the representatives of the late Mr. Jason Smith, 1911.

CALDECOTT (Randolph), 1846-1886

Born at Chester, where his father was an accountant. Educated at Chester School and became a bank official at Whitchurch and Manchester. Came to London, 1872 ; drew for "London Society" and other papers ; book illustrator, 1875—Washington Irving's "Sketch Book" and "Bracebridge Hall" ; designed illustrations in colour for children's books, 1875-1885, such as "John Gilpin," "The House that Jack Built," Goldsmith's "Elegy on the Death of a Mad Dog," "Babes in the Wood." Member of the Institute of Painters in Water-Colours, 1882. Exhibited there and at the Grosvenor Gallery and R.A. Died at St. Augustine, Florida.

4049 Good-bye, Baby Bunting, Father's gone a-Hunting

Engraved by Edmund Evans. Proof of outline drawing before colour. Inscr. " R. C."

Wood-engraving proof on thick paper, $6\frac{1}{4}$ by $7\frac{1}{4}$ ($0{\cdot}16 \times 0{\cdot}18$).

Presented by Mr. Harold Hartley, 1925.

4325 Scene in a Churchyard

A man in top hat with wheel-barrow ; other figures, right. Signed " R. C."

Water-colour, $7\frac{3}{4}$ by $11\frac{3}{4}$ ($0{\cdot}20 \times 0{\cdot}30$).

4326 Tug of War

Inscr. " R. C. MENTONE, 10.3.77 "

Pen and ink, $6\frac{3}{4}$ by 10 ($0{\cdot}17 \times 0{\cdot}25$).

Bequeathed with No. 4325 by Mr. J. R. Holliday, 1927.

CALDERON (Philip Hermogenes), 1833–1898

Born at Poitiers, of Spanish descent ; educated in London ; studied at Leigh's, 1850, and later at Beaux-Arts, Paris ; began to exhibit at R.A., 1853 ; A.R.A., 1864 ; R.A , 1867 ; Keeper, 1887 ; died at Burlington House.

1573 Renunciation (*See* **" The Saint's Tragedy," by Charles Kingsley**)

The saint is kneeling naked, her hands resting on a stone altar against the wall, right, on which stands a crucifix ; behind her, a monk. Two nuns kneeling at the foot of the altar steps, and an old monk, his face hidden in his hands, assist at the act of renunciation. Insc. " P.H. 1891."

Canvas, 59 by 83 ($1{\cdot}50 \times 2{\cdot}11$).

Exh. R.A. and Chantrey Purchase, 1891.

3677 By the Waters of Babylon

Foreground, three figures ; centre, an old man, white beard, red robe, seated, his head resting on his right hand ; left, a young woman, black hair, white bodice, green skirt, her right hand clasping the hand of a girl, right, yellow robe and blue cap, kneeling with her face on the knees of the old man ; further back, a woman, blue dress and red head-dress, suckling her baby ; the back of a man's head is seen behind her. Background, hilly landscape with bushes and small trees ; a stream winds from the foreground, right, into the middle distance. Signed " P. H. CALDERON, 1852."

Canvas, 29 by 21 ($0{\cdot}74 \times 0{\cdot}53$).

Presented by Mrs. Katherine Calderon, 1922.

4211 The Siesta

Three women in white evening dress (about 1860) asleep on a red sofa ; a darkened window with Venetain blind, left, a picture on the wall, right.

Water-colour and Chinese white on tinted paper, 7 by $10\frac{3}{4}$ ($0{\cdot}18 \times 0{\cdot}27$).

Presented by Mrs. George Calderon, 1926.

CALLCOTT (Sir Augustus W.), 1779–1844

Born at Kensington; pupil of Hoppner, but devoted himself almost exclusively to landscape painting; A.R.A., 1806; R.A., 1810; knighted, 1837.

340 Returning from Market [10, Downing St.]

Two girls on foot, and a woman and child on ponies fording a brook; a town beyond, trees in the background.
Exh. R.A., 1831 (121).
Canvas, 43 by 57 (1·09 × 1·44).
Vernon Collection, 1847.

341 Coast Scene, Waiting for the Boats [Manchester]

A jetty and sea wall, with figures and horses; low water.
Wood, 27½ by 35 (0·70 × 0·89).
Vernon Collection, 1847.

342 Landscape with Cattle

Cows grazing; early morning.
Wood, 6 by 13 (0·15 × 0·33).
Vernon Collection, 1847.

343 The Wooden Bridge [N.G.]

The bridge, centre; ducks swimming, right; left, a man in a boat. On the left of the bridge a farm-house, sheltered by tall trees, and cart about to cross the bridge.
Canvas, 9 by 12 (0·29 × 0·30).
Vernon Collection, 1847.

344 The Benighted Traveller

A barefooted man, with a child on his back, by the door of a cottage, at which two women are standing; moonrise.
Sketch for picture exh. R.A., 1832 (100).
Paper on millboard, 6 by 5 (0·15 × 0·12).
Vernon Collection, 1847.

345 The Old Pier at Littlehampton [Liverpool]

Coast of Sussex; stormy weather; the old wooden pier at the mouth of the Arun, which has since disappeared; exh. R.A., 1812. Formerly in Lord de Tabley's Collection. Sold 1827.
Canvas, 41½ by 54½ (1·05 × 1·39).
Vernon Collection, 1847.

346 Entrance to Pisa from Leghorn [Board of Trade]

The quay of the Arno, and the buildings near the gate leading into the city from Leghorn; exh. R.A., 1833 (185).
Canvas, 42 by 64 (0·06 × 1·62).
Vernon Collection, 1847.

347 Dutch Ferry, Peasants waiting the Return of the Passage Boat [Mall House]

A village well sheltered by trees, situated on the bank of a broad river, in a flat country; exh. R.A., 1834.
Canvas, 26 by 37 (0·66 × 0·94).
Vernon Collection, 1847.

348 Sea Coast

Possibly a copy from a Dutch picture; boats out to sea; figures with dogs in right foreground.

Wood, 6½ by 9½ (0·16 × 0·24).

Vernon Collection, 1847.

1841 Fishing on the Mere [Mall House]

A slightly rising ground, thickly wooded, shuts in a small mere, on which there is a punt with two figures fishing.

Canvas, 13 by 16 (0·33 × 0·40).

Henry Vaughan Bequest, 1900.

CALLOW (William), 1812–1908

Born at Greenwich; articled at the age of 11 to Theodore and Thales, brothers of Copley Fielding; studied in Paris with Newton Fielding, another brother. His water-colour "View from Richmond" in the Salon, led to his engagement as drawing master in the family of Louis Philippe. A.R.W., 1838; R.W.S., 1848. Returned to England, 1841, settling in London and later at Great Missenden, Bucks. From 1835 made sketching tours on the Continent. He also exhibited small pictures in oil at R.A., 1846–1881. Exhibitions of his work were held at Leicester Galleries in 1907 and 1909.

2435 Richmond Castle, Yorkshire

Left, castle seen from the other side of the river, above the bridge; right, foreground, rocks and trees. Insc. "Richmond, Oct. 3, '43, Wm. Callow."

Water-colour on tinted paper, 13¼ by 20¼ (0·33 × 0·51).

Presented by the widow of the artist, 1909.

2436 Grand Canal, Venice

Insc. "W. Callow, Venice, Gd. Canal, May 4/80."

Water-colour on tinted paper, 9 by 12 (0·23 × 0·31).

Presented by the widow of the artist, 1909.

2886 Album containing 26 Pencil Drawings done in Germany, Belgium, Holland and Austria

Purchased from Messrs. Brown and Phillips out of the Lewis Fund, 1912.

CALTHROP (Claude), 1845–1893

Born near Spalding; studied at Lambeth, and afterwards at the R.A. Schools, where he won the gold medal for historical painting; worked also in Paris and Rome.

1921 Meeting of Scottish Jacobites [Board of Trade]

The Jacobites are seated at a long table in an oak-panelled hall hung with antlers; a deerhound sniffs suspiciously at the open door. Signed "C.C."; exh. R.A., 1878.

Canvas, 35 by 50 (0·89 × 1·27).

Presented by Mrs. Calthrop, 1903.

CALVERT (Edward), 1799–1883

Born at Appledore; entered the Navy, but left it to study art and worked under A. B. Johns, at Plymouth, before entering R.A. Schools; became an admirer of Blake, and produced many woodcuts and plates; exh. at R.A., 1825 to 1836. Two of his most remarkable prints are the "Cider Press" and "Christian ploughing the last Furrow of Life." An enthusiastic admirer of Greek art, he made many sketches in Greece; died at Hackney.

2883 Elemental Life

A classic landscape with hills and clumps of trees suffused with the light of dawn; left, a woman seated on a rock, leaning her arm on the shoulder of a man, and on the right a woman asleep on the turf.

Oil, $6\frac{1}{2}$ by $10\frac{3}{4}$ (0·16 × 0·37).

Presented by Mr. S. Calvert, 1912.

2884 Portrait of Mrs. Calvert

Three-quarter face of a lady with dark hair and ringlets, looking left.

Black chalk, $9\frac{3}{4}$ by $7\frac{1}{8}$ (0·25 × 0·18).

Presented by Mr. S. Calvert, 1912.

2885 Portfolio containing the Early Engravings of Edward Calvert

Eleven proofs on India paper, from the original blocks.

Presented by Mr. S. Calvert, 1912.

3693 The Bride

Foreground, a naked woman holding a lamb at the foot of a tree; middle distance, left, a cottage and trees; right, a naked man walking, carrying a crooked stick and a basket. Inscribed "EDWARD CALVERT, inv. et sculp.," and round the edge, "Thy Bride seeketh Thee. A stray Lamb is led to the Fold."

London, published as the Act directs, November XVII, MDCCCXXVIII, by Edward Calvert XVII, Russell Street, Brixton Road.

Engraving, 3 by 5 (0·08 × 0·13).

Presented by Mrs. John Richmond, 1922.

CAMERON (Sir David Young), R.A.

2428 The Admiralty

The front of the Admiralty offices in Whitehall. Insc. "D.Y.C." on plate, "D. Y. CAMERON" on margin. No. 122 in Mr. Wedmore's catalogue. Date 1889.

Etching, $7\frac{1}{2}$ by $5\frac{1}{4}$ (0·19 × 0·13).

Presented by Mr. Ernest Marsh, 1909.

3209 Ben Ledi

Flat barren country slightly rising in distance to the snow clad heights of Ben Ledi. Sparse vegetation and bands of stunted trees, in the foreground and middle distance; clear pale grey-blue sky.

Insc. "D. Y. CAMERON."

Canvas, $51\frac{1}{2}$ by $45\frac{1}{2}$ (1·31 × 1·16).

Presented by the Contemporary Art Society, 1917.

3324 Stirling Castle

Centre, castle on a hill in middle distance; foreground, slightly undulating country, grey-brown and green, with dark bushes and trees; left and right of castle, dark masses of trees; background, low hills; clear blue sky with white clouds in top right-hand corner. Signed "D. Y. CAMERON." No. 901, Red Cross Sale at Messrs. Christie's, 1918.

Canvas, 17¾ by 27¾ (0·46 × 0·71).

Presented by Sir Marcus Samuel, Bart., through N.A.C.F., 1918.

3813 Rue de Bourg

Centre, small shop at angle of two streets, showing two sides; lower part is dark brown with blue door; some bottles in a window, right and the name "Courtois" painted above. The upper part of the house is light yellow, with windows and grey shutters; corner, left, a little room with small windows is built out from the house; blue sky in right-hand corner.

Signed "D. Y. CAMERON."

Canvas, 24 by 16 (0·61 × 0·41).

Presented by the National Art-Collections Fund, 1923.

3974 Turkish Fort

A long building with a tower on a rocky plateau in a barren landscape; groups of distant soldiers in front of it.

Etching, 5½ by 10½ (0·14 × 0·27).

Presented by Mr. James MacLehose, 1924.

CAMPION (George B.), 1796–1870

Painted water-colours of topographical and genre subjects; exh. several hundred works at R.I.; member, 1834; also exh. at R.B.A.; drawing master at the Woolwich Military Academy; retired to Munich and died there.

2406 Guards

A lithograph, illustrating various uniforms. The date 1825–30. Insc. with the above title, and signed "G. B. CAMPION."

Lithograph, 5⅜ by 9¾ (0·13 × 0·25).

Presented by Mr. Edmund Houghton, 1898.

CARTER (Hugh), 1837–1903

Born at Birmingham; studied at Heatherley's School and under John Phillip; also at Düsseldorf under Von Gebhardt. Exh. at R.A. 1859–1902; worked in pastel and water-colour and was a member of the R.I., R.O.I., and the N.E.A.C.

1955 The Last Ray

An old Scotch woman in a mutch seated sewing in the window-seat of her cottage to take advantage of the last rays of light. Painted about 1878. Insc. "H. CARTER."

Canvas 24½ by 29 (0·62 × 0·74).

Presented by Mrs. Carter, 1905.

CARTER (Samuel John), 1835–1892

Born at Swaffham, Norfolk; entered the Norwich School of Design; at 18 entered the R.A. Schools; devoted himself to animal painting in the Highlands and on Exmoor; exh. at R.A.; was a member of the R.O.I.; died in London.

1559 Morning with the Wild Red Deer; or, the Royal Couch

On a moor a stag, hind, and calf awakening; right, others of the herd; left, a hill through morning mist. Insc. "SAML. CARTER, 1876." Exh. R.A., 1876.

Canvas, 57 by 93¼ (1·45 × 2·37).

Tate Gift, 1894.

CATTERMOLE (George), 1800–1868

Born at Dickleborough, near Diss, in Norfolk; placed with John Britton, the antiquary; executed drawings for Britton's "Cathedral Antiquities of England." 1819 to 1827 exhibited at R.A.; A.R.W.S., 1822; R.W.S., 1833. At first drew purely architectural subjects, but soon began to people the remains of feudal times with incidents of history or romantic adventure; illustrated Dickens' "Barnaby Rudge" and "The Old Curiosity Shop" and many historical and antiquarian works; was prominent in literary and theatrical circles.

1721 A Castle Entrance

A stone gateway, the entrance to a castle, right, approached by a bridge across a moat in which the castle wall and the bridge are reflected. Towers against a bright cloud and blue sky. Signed with monogram.

Water-colour, on brown paper, heightened with white, 19¼ by 14½ (0·49 × 0·37).

Presented by Mr. E. Homan, 1899.

1730 Charcoal Study for a Landscape

A mountain torrent rushing out of a tarn.

Charcoal, 12 by 17 (0·31 × 0·43).

1731 A Scene of Monastic Life

Soldiers and monks listening to a reading in a chapel.

Charcoal, 12 by 17 (0·31 × 0·43).

1732 A Scene of Monastic Life

A cardinal seated on a chair of state pointing with his right hand to a passage in the large book open on his knees; ten monks are in attendance.

Charcoal, 12 by 17 (0·31 × 0·43).

1733 Charcoal and Sepia Study of a Landscape

A square ruined tower stands on the further bank of a river that runs through a thick wood; armed men are crossing the ford at its foot.

Charcoal and sepia, 12 by 16¾ (0·31 × 0·43).

Nos. 1730-1733 Bequeathed by Mr. John Henderson, 1879.

3500 View in Venice [V. & A. Mus.]

Centre, gondola with richly-robed figures under an arch; Grand Canal and marble buildings behind. Seated and standing figures, left and right, under arches. Signed "G. C., 1852."

Water-colour, 9 by 13 (0·23 × 0·33).

3501 Scene of Ancient Monastic Life [V. & A. Mus.]

Monks at service in a chapel; centre, two monks standing reading at a lectern; one seated in red robes on a throne holding a service book. Signed "G. C."

Water-colour, 10½ by 23¾ (0·27 × 0·60).

3502 Scene of Ancient Monastic Life [V. & A. Mus.]

A procession of people being received at a monastery; background, view of an interior. Signed "G. C., 54."

Water-colour, 12 by 16¾ (0·31 × 0·43).

3503 Craigmillar Castle [V. & A. Mus.]

Foreground, stream between rocks, with trees on either side; above, right, the castle rises, with a round tower at the nearest corner. Brown-yellow tone with blue sky and white clouds. Signed "G. C."

Water-colour, 17½ by 12¼ (0·44 × 0·31).

3504 Scene of Ancient Monastic Life [V. & A. Mus.]

Two mendicants standing at the carved door of a monastery, which is opened by two lay brothers; right, a beggar drinking; left, a monk teaching a boy; vista of the interior of the monastery behind. Signed "G. C., 1850."

Water-colour, 13 by 18 (0·33 × 0·46).

3505 Stream and Water-Mill [V. & A. Mus.]

Pool with ducks and water-lilies, foreground; behind, trees left, and a building with mill-wheel, right; tower above trees, centre distance. Blue sky with white clouds.

Water-colour, 11¾ by 16 (0·30 × 0·41).

Nos. 3500-3505 Bequeathed by Mr. John Henderson, 1879.

CHAMBERS (George), 1803–1840

Born at Whitby; went to sea as a boy; became a house-painter, taking lessons from a drawing master named Bird; painted small pictures of shipping; came to London; employed for seven years painting the panorama of London at the Colosseum, Regent's Park; scene painter at Pavilion Theatre; A.R.W.S., 1834; R.W.S., 1836.

1966 Dutch East Indiamen weighing their Anchors [Mall House]

A choppy sea; a three-masted sailing vessel at her moorings, top-masts housed; right, another loosing sail is getting under way; a school of porpoises in the broken water, right; ex Coll. W. H. Bradley.

Canvas, 37½ by 53¾ (0·95 × 1·36).

Purchased out of the Lewis Fund, 1905.

CHANTREY (Sir Francis Legatt), 1781–1841

Born at Norton, Derbyshire; served in a shop of a grocer at Sheffield, and later apprenticed to a carver and gilder named Ramsay. J. R. Smith, the mezzotint engraver taught him to draw portraits in coloured chalks; a statuary and stone mason taught him to carve, and Sam James taught him oil painting.

In 1802, opened a studio at 24, Paradise Square, Sheffield; studied for a short time in the R.A. Schools. His first work of sculpture was a marble bust of the Rev. J. Wilkinson for the Parish Church of Sheffield. His most celebrated work is the "Sleeping Children" in Lichfield Cathedral (1817).

Statues of Wellington, Pitt, and George IV at the Royal Exchange, Hanover Square, and Trafalgar Square, respectively; A.R.A., 1815; R.A., 1818. He bequeathed the reversionary interest, after the death of his widow, in the bulk of his estate to the Royal Academy, under certain terms, to be spent each year in the purchase of works of art to form a national collection. These are now housed in this gallery as the Chantrey Collection.

1591 Portrait of the Artist

Half-length, turned to the right, holding a chalk-holder in right hand; he wears a green coat.

Canvas, 29½ by 24½ (0·13 × 0·25).

Chantrey Purchase, 1894.

1950 A Reclining Nymph

Full-length nude figure of a woman lying on her back; hair parted in the middle, with slight ringlets at the sides; right arm doubled, supporting the head; left arm by her side, the hand resting on the left leg.

Statuette in baked clay, 5 by 10 (0·13 × 0·25).

Presented by Miss Tye, 1904.

2246 Portrait Bust of Sir Walter Scott [N.P.G.]

Facing to right; shoulders draped.

Marble, 30½ *h.* by 21½ *w.* by 13¼ *d.* (0·77 × 0·55 × 0·34).

Vernon Collection, 1847.

2786 Bust of Lord Farnborough, formerly a Trustee of the National Gallery [N.G.]

Clean shaven, facing right; shoulders draped, exposing chest to left.

Marble, 30 *h.* by 20½ *w.* by 10 *d.* (0·76 × 0·52 × 0·25).

Presented by Mrs. Samuel Long, 1911.

CHARLES (James), 1851–1906

Born at Warrington; studied at Heatherley's, and R.A. Schools from 1873; later at Julian's in Paris, influenced by the French "open air" movement. Exh. R.A., 1875 to 1904; also at N.E.A.C. and Grosvenor and New Galleries; settled at Chichester. Visited Italy and produced at Capri studies of light and colour. His carefully-studied scenes of English rustic life scarcely attracted the notice they deserved during his lifetime.

2119 Will it Rain?

An old woman, black bonnet, lilac apron and cream-coloured and scarlet shawl, stands, basket on arm, in front of her cottage in the village street. The cream and scarlet of her shawl are repeated in the omb and feathers of a cock, the plaster of the cottage, the geraniums and fuchsias in its window; insc. "CHARLES, 1887."

Canvas, 17¾ by 13½ (0·45 × 0·27).

Presented by Mr. John Maddocks, 1907.

2122 Studies of Sheep

Pencil, 8¾ by 10½ (0·22 × 0·27).

Presented by Prof. F. Brown, 1907.

2123 In the Hayfield

A field with haycart and stacks.

Pencil, 8¾ by 10½ (0·22 × 0·27).

Presented by Prof. F. Brown, 1907.

2124 Heads and Groups of Figures

Pencil, 8¾ by 10½ (0·22 × 0·27).

Presented by the Widow of the Artist, 1907

2125 Landscape and Figures

Two landscape notes—one of a mill; another of a girl reading; a note of a group.

Pencil, 8½ by 10½ (0·21 × 0·27).

Presented by the Widow of the Artist, 1907.

2126 A Country Road

Pencil, on white paper, 3 by 9 (0·08 × 0·21).

Presented by the Widow of the Artist, 1907.

3394 Threatening Weather

Foreground, cornfield with reapers; behind, a hill, centre; trees right and left; stormy sky with white and dark clouds and gleams of blue. Signed "J. C."

Canvas, 17½ by 31 (0·44 × 0·79).

Presented by Lady Holroyd, in accordance with the wishes of the late Sir Charles Holroyd, 1919.

CHARLTON (George)

4008 Elephants

A circus with people seated watching three elephants—one on the left sitting up, a man with a whip behind him, two others standing, right.

Exh. Redfern Gallery, 1924.

Chalk and pastel, 7½ by 20½ (0·19 × 0·52).

Purchased out of the Duveen Drawings Fund, 1924.

CHESTON (Charles Sidney)

3281 Across the Marshes

Foreground; right, marshes, pools of water, ducks flying; left, roadway with trees and haystacks; background, fields and trees, with a small cottage. Signed "C. S. CHESTON, 1912."

Etching plate mark, 5⅛ × 16 (0·13 × 0·41).

Presented by Mr. D. S. MacColl through the N.A.C.F., 1918.

CHESTON (Evelyn)

3905 Betchworth : October

Trees in sunlight ; left, a road curving into the distance ; fields, right and left ; distant trees.

Exh. Redfern Gallery, 1924.

Water-colour, 9¾ by 14½ (0·25 × 0·37).

Purchased out of the Duveen Drawings Fund, 1924.

CLARK (Joseph), 1834-1926

Born at Cerne Abbas, Dorset ; educated at J. M. Leigh's School of Art, London, and at the R.A. Schools ; foundation member of R.O.I.

1593 Mother's Darling

A young mother in a black dress leans with clasped hands over her sick child. Insc. "J. CLARK, 1884."

Canvas, 19½ by 15 (0·50 × 0·38).

Exh. R.A. and Chantrey Purchase, 1885.

1610 Early Promise

A youth leaning against a table covered with a green cloth, where he has been drawing a horse in water-colours. On a chair is his portfolio of studies, which an old clergyman and his daughter are admiring. Insc. "J. CLARK, 1877."

Canvas, 30 by 24½ (0·76 × 0·62).

Exh. R.A. and Chantrey Purchase, 1877.

CLAUSEN (Sir George), R.A.

1612 The Girl at the Gate

A girl stands at the gate of a cottage garden, looking out with an anxious face ; she wears a blue check cotton dress and white apron. Insc. "G. CLAUSEN, 1889."

Canvas, 66½ by 53½ (1·68 × 1·36).

Exh. G.G. and Chantrey Purchase, 1890.

2259 The Gleaners Returning

Two women—one old, one young—and a girl laden with gleanings walking along a dusty road bordered by thin trees. The afternoon sun shines on them through the trees and is reflected back upon them from the road. Insc. "G. CLAUSEN, 1908."

Canvas, 25½ by 32½ (0·65 × 0·83).

Exh. R.A. and Chantrey Purchase, 1908.

3824 The Road : Winter Morning

Left, a road with trees by the side of it and a cart driving along it ; right, a tree with a hedge and a field beyond ; middle distance, right, a house, barns, haystacks and trees, low hills in distance, left ; luminous sky with sun low on the left casting long shadows. Signed "G. CLAUSEN."

Canvas, 20 by 24 (0·51 × 0·61).

Exh. R.A. and Chantrey Purchase, 1923.

CLINT (George), 1770–1854

Born in London, 1770; practised miniature painting and mezzotint engraving; executed prints for Sir T. Lawrence; became a portrait painter and painted the principal actors of the time. His work in this direction includes portraits of Kean, Charles Kemble, Young, Liston, Matthews, Macready, etc., in their various parts.

A.R.A., 1821; died 1854.

377 Falstaff and Mistress Ford [GLASGOW]

A room in Ford's house at the moment when Mrs. Page goes to hide, and Falstaff enters and finds Mrs. Ford alone.

Canvas, 29 by 24 (0·74 × 0·61).

Vernon Collection, 1847.

COCKRAM (George)

1707 Solitude

Waves breaking on a pebbled shore with sea-gulls collected upon a wide stretch of wet sand. Signed "GEORGE COCKRAM."

Water-colour, 26 by 51 (0·66 × 1·30).

Exh. R.A. and Chantrey Purchase, 1892.

COLE (George Vicat), 1833–1893

Born at Portsmouth; studied landscape painting under his father, George Cole, with whom he painted on the Teign, Dart, and Moselle, 1849–1854; exh. two pictures at R.A., 1853; R.B.A., 1859; lived at Abinger, Surrey, and painted local landscape; A.R.A., 1870; R.A., 1880. His last ten years were devoted to a series of paintings of the Thames "from Source to Sea"; died in London.

1599 The Pool of London

An ocean-liner getting up steam; nearer are two barges; immediate foreground, another, laden with rusty anchors, with a man stirring a cauldron of pitch over a fire; right a mass of shipping; through the masts the Tower of London and river-side buildings are visible. Insc. "VICAT COLE, 1888."

Canvas, 74½ by 120 (1·88 × 3·05).

Exh. R.A. and Chantrey Purchase, 1888.

COLLIER (Hon. John)

1616 The Last Voyage of Henry Hudson

The grey-bearded navigator in furs sitting in the stern of an open boat; a boy sits at his feet, gazing into his face; left, a sick shipmate draws up to his chin the skin of a polar bear.

Canvas, 83½ by 71½ (2·11 × 1·83).

Exh. R.A. and Chantrey Purchase, 1881.

4378 Portrait of Mrs. Huxley

Head and shoulders, full face; dark grey dress and lace; white lace cap and frill round neck; gold brooch; light brown panelled background; insc. "HENRIETTA ANNE HUXLEY, aetat LXXX," and signed "JOHN COLLIER, 1905."

Canvas, 24 by 20 (0·61 × 0·51).

Presented by Prof. H. Tonks and Col. Armstrong, 1928.

COLLIER (Thomas), 1840–1891

Born at Glossop; studied at the Manchester School of Art, but chiefly self-taught; exh. R.A. 1869–1870; Assoc. R.I. 1870, Member 1872; painted in oils but best known for his water-colours of English landscape; died at Hampstead.

3577 Cromer

Dark green-grey sea with white breakers on dark wet sand; a steamer, left, and a chalky headland, right; grey-blue sky with white and grey clouds.

Water-colour, 9½ by 13¾ (0·24 × 0·35).

Purchased out of the Clarke Fund, 1921.

COLLINS (Charles Allston), 1828–1873

Born at Hampstead, a younger son of William Collins and brother of Wilkie Collins; exh. at R.A., 1847–1855, but abandoned painting for literature in 1858. He was a follower of the Pre-Raphaelites and was influenced by Millais.

3520 The Convent Garden

A nun standing by a lilied pool, a book in her left hand, which hangs by her side; she is contemplating a passion flower in her right hand; background, the convent garden with flowers and shrubs. Signed "C. A. Collins, 1853"; study for the oil painting "Convent Thoughts," in the University Galleries, Oxford.

Pen and ink, 13 by 7¾ (0·33 × 0·20), rounded top.

3521 The Penitent

A young girl kneeling on the ground by a church door; her cheek and right hand resting on the door; her Bible is near the church wall, right, and a rosebush, left. Signed "C. A. Collins, 1852."

Pen and ink and pencil, 10¾ by 6⅞ (0·27 × 0·18), rounded top.

With No. 3520 bequeathed by Mrs. Louise d'Este Oliver, 1920.

COLLINS (William), 1788–1847

Born in London; from 1807 to 1814 studied and exhibited at the R.A.; A.R.A., 1814; R.A., 1820; exh. 121 pictures in 40 years at R.A., chiefly landscapes with incidents of ordinary life; painted also a few portraits, and latterly religious subjects.

351 As Happy as a King [Dundee]

Children swinging on a gate in a wood (a repetition of the picture exh. at R.A., 1836).

Canvas, 27½ by 35½ (0·70 × 0·91).

Vernon Collection, 1847.

352 The Prawn Catchers

Boys fishing for prawns on the sands at low water; background, left, a small fishing village. Insc. "W. Collins, 1828."

Exh. R.A., 1831. Purchased by Mr. Vernon at the sale of Sir F. Freeling's pictures.

Wood, 17 by 22½ (0·43 × 0·57).

Vernon Collection, 1847.

1910 Cromer Sands [11, Downing St.]

Foreground, two fisher boys and a spaniel lit up by the sun setting over the sea, right; fishing boats on the beach near a wooden jetty, left, and over the cliff, a church tower and red roofs. Insc. "W. Collins, 1846."

Canvas, 38½ by 50 (0·98 × 1·27).

Bequeathed by Lord Cheylesmore, 1902.

1912 Sunday Morning [10, Downing St.]

A grey pony, saddled with a pillion, waiting near the gate of a farmyard for an old lady in black, who descends the steps from a thatched cottage, right. She leans on the arm of a young man, and is assisted by a girl, while a boy places a chair as mounting block. Other children are grouped round the pony. This picture may be "Sunday"; exh. R.A., 1836.

Canvas, 32 by 42 (0·81 × 1·07).

Bequeathed by Mr. Charles Gassiot, 1902.

COLLINSON (James), 1825?–1881

Born at Mansfield; exhibited first at R.A., "The Charity Boy's Début," 1847; came into the circle of Pre-Raphaelites, becoming one of the seven members of the P.R.B., 1848; contributed to the "Germ." In 1851 he painted his most important picture, "Incident in the Life of St. Elizabeth of Hungary" (Johannesburg Gallery); exh. at R.A. until 1870, and at the B.I. and R.B.A., of which Society he was a member from 1861–1870.

2421 The Child Jesus

The Child Jesus with crown of blossoming thorn seated on a rock upon a beach; cliffs and a hill-town behind. He holds a cross with banneret inscribed "Ecce Agnus Dei"; left, a girl kneels and holds an infant to embrace Him; three other children complete the group, one of them kneeling to kiss His hand. Insc. on margin "James Collinson, 1850." Underneath are the words "Ex ore infantium et lactentium perfecisti laudem," and the word "Proof."

Etching, plate mark 4 by 6⅞ (0·10 × 0·17).

Presented by Mr. Edmund Houghton, 1898.

3201 The Empty Purse

A woman, three-quarters length, holding a beadwork purse in left hand; grey crinoline dress with under sleeves of lace and pink ribbon, white kid gloves, a gold and turquoise bracelet on right wrist, a bonnet trimmed with lace and flowers and tied with a cherry-coloured bow, covered with a brown veil. Behind, right, on a table with a red cloth,

wax flowers under a glass cover, pieces of needlework, and a hat trimmed with cherry-coloured ribbon; left, on a chest of drawers, an embroidered slipper, a doll and other objects; green and gold wall-paper background.

Canvas, 22¾ by 11½ (0·58 × 0·47), oval.

Presented by an Anonymous Donor, 1917.

COLTON (William Robert) 1867–1921

Vice-President of Royal Society of British Sculptors. Born in Paris. Studied at Lambeth School of Art, South Kensington, R.A. Schools under Boehm and Armstead, and in Paris. First exhibited at R.A. 1889. and at the Paris Salon, awarded silver medal and honourable mention. A.R.A. 1903, R.A. 1919. Professor of Sculpture at R.A. 1907-10 and 1911-12. His chief works include "The Girdle" (1898), "The Image Finder" (1899), "The Crown of Love" (1900), "The Springtide of Life" (1903); public monuments in India and Australia as well as in this country. Died at Kensington.

1766 The Girdle

Life-size figure of a woman seated upon a large cushion covered by a brocaded robe, and about to clasp a girdle round her waist. Insc. on plinth "W. R. Colton, 1898."

Bronze, 52 *h.* (1·32).

Exh. R.A. and Chantrey Purchase, 1899.

1928 The Springtide of Life

A young girl sitting on a rock, supporting a little boy as he stands beside her, and bends forward watching the waves splashing around them. Insc. "Colton, 1903."

Serravezza marble, on base of Siena marble, 54 *h.* (1·38).

Exh. R.A. and Chantrey Purchase, 1903.

CONDER (Charles), 1868–1909

Born in London; descended from Roubillac, the sculptor; taken to India as a child, but sent back to England, 1873. When 17 years old he joined an uncle in the Lands Department at Sydney, New South Wales, and obtained a post on the "Illustrated Sydney News"; began painting landscapes, 1886. Moved to Melbourne, 1888, and studied at National Gallery, Melbourne, while teaching painting with Arthur Stretton. Returned to Europe, 1890, and studied at Julian's and the Louvre, under Constant and Doucet; influenced by Puvis de Chavannes; became Associate of Société Nationale des Beaux Arts, 1893; elected a member of the N.E.A.C., 1891, returned to England, 1894; designed fans and held exhibitions of his work—Carfax, 1900; Dutch, 1913; Leicester Galleries, 1901, 1905, and 1913; Durand-Ruel, 1906. He also executed lithographs, the best being "The Leaning Tree," "Balzac" set, 1899, and "The Carnival" set, 1905.

His limited but exquisite art reveals an instinctive feeling for beauty, and he is an example of the "Petit Maître," rare in English art.

3194 Romantic Adventure : Fan

Right, three figures, a woman in white reclining on a sofa, one in grey with white hat and blue ribbon, seated ; a man in pink coat standing, left, with his back to the women ; left, a smaller figure of a man in pink with black mask, holding a long crook ; background, centre, castle with a ruined tower ; right, a dome ; violet-blue festoons hang from the top of the fan ; blue sky with white clouds. Insc. "CONDER, '99."

Water-colour, on silk, 8 by 16¾ (0·20 × 0·43).

Presented by Mr. Edmund Davis, 1917.

3195 Gossip

Four ladies, voluminous dresses, in conversation on a terrace ; right, a lady in blue dress with red purple bow ; one in white dress with blue over-garment and blue hat trimmed with ink ; left, a lady in pink with a blue hat ; behind her, a lady in brown dress and hat trimmed with blue ; background, left, trees ; right, part of a building ; above, festoons of bue and purple.

Water-colour, on silk, 23¼ by 17½ (0·59 × 0·44).

Presented by Mrs. Edmund Davis, 1917.

3196 Drawing of a Woman

A woman in fancy dress with black mask.

Pencil and red chalk, 10½ by 8¼ (0·27 × 0·21).

Presented by Professor W. Rothenstein, in memory of Gerard Chowne, 1917.

3197 Lithograph (Spanish Set)

Four Spanish women and a man ; left, a man pulling the dress of a woman ; another woman with a fan ; right, two women promenading. Behind, left, an arcade with festoons and sculptured figures, a town and hills beyond and a cloudy sky. Insc. "CONDER, 1905."

Lithograph, 11⅛ by 17¼ (0·28 × 0·44).

Presented by Mr. and Mrs. Frank Gibson, 1917.

3423 The Plum Tree

Slender plum trees in blossom in front of a white farm-building with a red roof at the foot of a hill, two roads lead up to it, left and right. Above, blue sky with white cloud. Insc. "CHARLES CONDER TO MY FRIEND STUDD—The Plum Tree—April, 1891."

Canvas, 31½ by 17¾ (0·80 × 0·45).

Bequeathed by Mr. Arthur Studd, 1919.

3645 Windy Day, at Brighton

Foreground, the promenade with, right, part of a house and man (Mr. Walter Sickert) walking ; further back, a group of figures ; centre, a girl in pink and other figures ; further back, left, figures, two lamp-posts and part of a pier ; middle distance, right, two cabs ; grey-green sea beyond, cloudy sky, with a kite flying to the right.

Canvas, 24 by 34 (0·61 × 0·86).

Purchased out of the Clarke Fund, 1922.

3837 The Green Apple

Centre foreground a girl with golden hair, seated on the grass; a white dress and a large picture hat with lilac ribbons; a green apple in her right hand. Two butterflies, right. Green and blue landscape background with trees and grass; two women faintly indicated, right. Signed "CONDER, Vestreuil, '94."

Canvas, 25 by 30 (0·63 × 0·76).

Presented by the Contemporary Art Society, 1924.

4221 Springtime

Centre, a tree in pink and white blossom; foreground, bright green grass; right side of the canvas, pink roses; middle distance left, a blue pool with boys bathing, a grassy bank beyond with distant trees; blue sky. Signed "CHARLES CONDER, 1892."

Canvas, 28 by 23 (0·71 × 0·58).

Purchased out of the Clarke Fund, 1926.

4243 The New Moon

Design for a fan; a centre oval panel with group of three women in a landscape, enclosed in a formal decoration of flowers with two medallions each containing a figure of a woman. Signed "C. CONDER, 1896."

Water-colour on silk, $7\frac{3}{4}$ by $16\frac{3}{4}$ (0·20 × 0·43).

Presented in fulfilment of the wishes of Mrs. John Lane by her executors, 1927.

4407 Swanage

Left, a blue bay; on the beach, right foreground, two women and a girl in conversation by some boats, a lobster pot, etc.; further back, a small child playing; middle distance, right, some houses and a cliff; grey-blue sky with light clouds. Signed "CONDER."

Canvas, 9 by 12 (0·23 × 0·30).

4411 Swanage Bay

A blue bay; foreground, a shore with rocks, seaweed and a little jetty with a girl in a pink, white and blue dress and a large hat; a rowing boat in left centre, with bathers, centre; further back a white yacht; distance, left, cliffs, grey sky. Signed "CONDOR."

Canvas, 18 by 24 (0·46 × 0·61).

4412 By the Sea: Swanage

Three figures, left—one, a woman in light green, is standing and waving a handkerchief—on a green bank by a blue bay, right; in the middle distance, a jetty; background, a hill-side in sunlight; blue-green sky. Signed "CONDOR."

Canvas, 9 by 12 (0·23 × 0·30).

Nos. 4407, 4411 and 4412 presented by Mrs. Jessop in memory of W. H. Jessop, 1928.

CONNARD (Philip), A.R.A.

2998 Jane, Evelyn, James and Helen

Two children seated at a table with a blue check cloth; a nurse in white, peeling an apple; on the table, two lemons, apples, a bowl, a glass water-jug, and a black cat. On the wall behind hangs a painting of a vase and flowers.

Canvas, 20 by 24 (0·51 × 0·61).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3673 Summer

A river scene; foreground, left, five women, two naked after bathing, by a slender tree and bushes; middle distance, a blue river, with, centre, a punt with a woman in it, and, right, a man rowing; beyond the river, right, trees and a white cow drinking; meadows, distant trees and low hills; blue sky with white clouds. Signed "CONNARD."

Canvas, 27 by 35 (0·69 × 0·89).

Exh. R.A. and Chantrey Purchase, 1922.

4244 Le Petit Journal

Scene on a *plage*; centre, a man seated reading "Le Petit Journal"; other figures standing and sitting; tents and sunshades, etc., sea in background with cliffs, left. Signed "PHILIP CONNARD."

Water-colour, 9¾ by 13¾ (0·25 × 0·35).

Exh. New English Art Club.

Purchased out of the Duveen Drawings Fund, 1927.

4414 Woman on a Balcony

A woman in white with a black hat and black shawl, and holding a white parasol, is reclining in a chair with a blue cushion; right, the post of a veranda with a creeper round it; left, an open French window, with green painted woodwork; background, right, a light yellow wall.

Canvas, 24 by 20 (0·61 × 0·51).

Purchased out of the Lewis Publications "A" Fund, 1928.

CONSTABLE (John), 1776–1837

Born at East Bergholt, Suffolk; son of a well-to-do miller, whose business he entered at 18. A strong bent for painting was encouraged by Sir George Beaumont, who lent him Girtins and his favourite Claude (National Gallery, No. 61) to copy, and induced his parents to send him to London in 1795, where he was encouraged by Joseph Farington, and J. T. Smith etched some of his sketches of cottages and taught him that art: admitted to the R.A. Schools, 1799, he first exhibited a landscape at R.A., 1802. He painted some portraits and altar-pieces for Brantham and Nayland in Suffolk (1804 and 1809), but devoted himself more and more to landscape, and found a patron in the Rev. John Fisher, nephew and chaplain of the Bishop of Salisbury. He felt he could paint his own places best, and delighted

in the flats of Dedham. His big preparatory six-foot sketches (Vaughan Bequest, V. and A. Museum) give the essence of his fresh, naturalistic art. It was only gradually he gained such freedom; "The Hay Wain" (R.A., 1821) (*see* especially large sketch at V. and A. Museum) is a great advance on "Boatbuilding" (1814), and even on "Flatford Mill" (1820), and this first brought him fame, not in England, but in France, where it was shown at the Salon of 1824, with the small "Waterloo Bridge," and revolutionised Delacroix' ideas of landscape, winning a gold medal. With the "Leaping Horse" of 1825 (R.A. Diploma Gallery; large sketch, V. and A. Mus.), Constable's central master-work is reached. "The Cornfield" (N.G., No. 130) followed in 1826, the "Salisbury Cathedral from the Meadows" in 1831, and in 1832 the large "Waterloo Bridge," which had since 1817 occupied and troubled him. Exquisite pictures of smaller and quieter handling are "Malvern Hall" (No. 2653), and "Hampstead Heath" (No. 1237). His later production was not so happy, but the "Cenotaph" (No. 1272) may stand for an extreme case of his original technique. A.R.A., 1819; R.A., 1829; exhibited 104 paintings at R.A., 1802–1837. He published in 1833 what might be called his "Liber," the "English Landscape Scenery," mezzotints after his pictures, by David Lucas, an engraver of genius, who emphasised the character of their chiaroscuro. He died suddenly, March 30, 1837, at Hampstead.

130 The Cornfield, or Country Lane [N.G.]

A field of ripe corn, middle distance, between two groups of trees; foreground, left, a shepherd-boy, in a red waistcoat, drinking from a stream; his flock, guarded by a dog, centre. In the distance a village church and cottages. Signed "JOHN CONSTABLE F. LONDON, 1826."

Canvas, 56 by 48 (1·42 × 1·21).

Purchased from Constable's executors and presented by an Association of Gentlemen, 1837.

327 The Valley Farm: Willy Lott's House

Trees massed, right. Foreground, right, a shallow stream with a punt containing a man and woman; three cattle standing in the water. The farm in centre mid-distance. Signed "JOHN CONSTABLE, R.A." Painted *c.* 1835. Exh. R.A., 1835 (145).

Canvas, 57½ by 49 (1·46 × 1·24).

Vernon Collection, 1847.

1065 A Cornfield, with Figures: a Sketch

In a field of corn, partly reaped and stooked, peasants working or resting. The sky-line is formed by farm buildings and trees. Painted about 1816.

Canvas, 9½ by 15½ (0·24 × 0·39).

Purchased out of Parliamentary Grant, Anderdon Sale (107), May 30, 1879.

1066 Barnes Common

Foreground, banks of a rivulet with two children, one standing, the other seated. Beyond, the high road, with a stage-coach. Distance, a tall windmill, a cottage, and some trees. A cloudy sky. Painted about 1805; T. Garle Sale, May 24, 1862 (66), as "Landscape; Mill and Coach."

Canvas, 9½ by 13½ (0·24 × 0·34).

Purchased out of Parliamentary Grant, Anderdon Sale (109), May 30, 1879.

1207 The Hay-Wain [N.G.]

Foreground, a stream, through which a cart, with two men, is passing. Left, a half-timbered cottage against oak trees. Right, a fisherman, by his punt. Middle distance, green meadows, woodland beyond. Stormy sky. Signed "JOHN CONSTABLE, PINXT., LONDON, 1821."

Sketch for this in Victoria and Albert Museum (987–1900).

Exhibited R.A., 1821 (339), "Landscape: Noon"; B.I., 1853 (163), lent by G. Young; International Exhibition, 1862 (267), ditto; R.A., 1871 (16), lent by H. Vaughan; B.F.A.C., 1871 (39); London International Exhibition, 1874 (62); R.A., 1886 (153).

Sold to a Frenchman in 1824 and exhibited at the Salon, Louvre, 1824 (Gold Medal). Geo. Young Sale, May 19, 1866 (25).

Canvas, 50¾ by 73 (1·28 × 1·85).

Henry Vaughan Gift, 1886.

1235 View of the House in which the Artist was Born

The house, of red brick, stands in the middle distance surrounded by trees and outbuildings. About 1809–10.

Canvas, 8½ by 27 (0·22 × 0·68).

Presented by Miss Isabel Constable, 1887.

1236 "The Salt Box," Hampstead Heath [N.G.]

A road, foreground, bifurcates in the middle distance, and winds across the heath; left, an enclosure with trees; beyond, a house is seen; right, a labourer empties his barrow on a hillock; extensive view of woodland and meadows. Perhaps the "Hampstead Heath," R.A., 1821.

Canvas, 15½ by 26½ (0·39 × 0·67).

Presented by Miss Isabel Constable, 1888.

1237 View of Hampstead Heath

Foreground, a grassy slope, skirted by trees; right, a wooded knoll, with a pool below; distance, flat country, over which storm clouds are hanging. Painted about 1821.

Canvas, 6½ by 12¼ (0·16 × 0·31).

Presented by Miss Isabel Constable, 1887.

1244 The Bridge at Gillingham

The bridge, two stone arches, over a shallow stream; a cow drinking. Above, a cart and rustic figures pass along the road overshadowed by trees; distance, a church tower and cottages. Constable worked at Gillingham in Dorset, 1820 (sketches at South Kensington); his first exhibited picture of Gillingham was at the R.A., 1826.

Canvas, 12 by 20½ (0·30 × 0·52).

Presented by Miss Isabel Constable, 1888.

1245 Church Porch, Bergholt, Suffolk [N.G.]

Left foreground, three figures grouped about tombstones in a village churchyard, separated by a low wall from a group of trees; right, the buttressed walls and porch of the church, skirted by a path which leads across the enclosure. Probably the "Church Porch," Brit. Inst., 1811, 25 by 20 (frame measurement); perhaps the "Churchyard," R.A., 1810. Water-colour of subject, 8 by 5¾, sold ex coll. Sir J. C. Robinson, April 21, 1902.

Canvas, 17¼ by 14 (0·44 × 0·35).

Presented by Miss Isabel Constable, 1888.

1246 A House at Hampstead [N.G.]

Foreground, a pond, a horse drinking, right. On far bank a poplar, left; the house, centre; trees, right. Painted *c.* 1832; exh. London International Exhibition, 1874 (143); R.A., 1878 (238).

Canvas, 13¾ by 11½ (0·34 × 0·29).

Presented by Miss Isabel Constable, 1888.

1272 The Cenotaph [N.G.]

The Cenotaph erected to Reynolds, by Sir George Beaumont, in Cole Orton Park, Leicestershire. Surrounded by oaks and beeches; autumn foliage; flanked by pedestals with busts of Michelangelo and Raphael. At the base a small pool, which a stag is leaving. Insc. "Reynolds." Painted *c.* 1836; bought at the Artist's Sale, May 16, 1838 (71); exhibited International Exhibition, 1862 (286), lent by Miss Constable; R.A., 1871 (44).

Canvas, 50½ by 42½ (1·28 × 1·07).

Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, 1888.

1273 Flatford Mill [N.G.]

Left foreground, a horse ridden by a boy, on the towing path a man adjusting the tow rope. Right, an old oak tree and a full ditch; left, a man poling a barge. In the middle distance a lock. Large clouds. Insc. "Jon. Constable f., 1817."

Probably "Scene on a Navigable River," exh. R.A., 1817 (255).

Canvas, 39½ by 50 (1·00 × 1·27).

Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, 1888.

1274 The Glebe Farm

Left, an oak on a bank; right, a cow drinking from a pool; beyond on a low hill a gabled farm and Langham Church tower, right. A lane winds to the centre distance; centre foreground, a child sitting by a felled tree. Blue sky. Painted, 1827; engraved by David Lucas as "The Glebe Farm: Girl at a Spring"; similar to No. **1823**; exh. International Exhibition, 1862 (307); R.A., 1871 (119). A "Glebe Farm" was in the Constable Sale, 1863 (160), bought in.

Canvas, 25 by 37½ (0·63 × 0·95).

Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, 1888.

1275 View of Hampstead [N.G.]

Right, a low cliff, at the foot two donkeys; left, mid-distance, a wooded hill descending to a pool, in which cattle are drinking. Centre mid-distance, a windmill, a village in distance. A rainbow in a stormy sky. Painted about 1833.

Canvas, 19½ by 29½ (0·49 × 0·74).

Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, 1888.

1276 Harwich: Sea and Lighthouse

Right, a low embankment separates the turf-covered downs from the beach where the tide is advancing; middle distance, a wooden look-out house overlooks the sea, on which are a few sailing vessels. From the horizon large cumuli rise into a blue sky. Perhaps the "Harwich Lighthouse," R.A., 1820. Pencil sketch for it at Kensington (302), in August, 1815.

Canvas, 12¼ by 19½ (0·31 × 0·49).

Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel and Lionel B. Constable, 1888.

1813 View on Hampstead Heath

Right, a steep bank, a boy lying on the top; left, middle distance, a wooded slope above a pond, in which men are watering horses; centre, distant trees, fields, and hedgerows; beyond, a stretch of flat country; stormy sky. Painted about 1823.

A "Hampstead Heath" (12½ × 19½) was exhibited R.A. (O.M.), 1878 (237), lent by L. Constable; ditto (13 × 19) at Grosvenor Gallery, 1889 (275), lent by executors of Miss I. Constable; another (12½ × 19½) was in the Johnstone-Munro Sale, 1878 (£483).

Canvas, 13 by 19½ (0·33 × 0·49).

Henry Vaughan Bequest, 1900.

1814 Salisbury Cathedral [N.G.]

Right foreground, a path over a footbridge, which a man is crossing with his dog. Beyond, the river, forded by a wagon and three horses, left; the cathedral and city in the distance; left, tall trees leaning left. Painted about 1831.

The preliminary sketch (no rainbow) for the "Salisbury Cathedral from the Meadows," exhibited R.A., 1831 (9). Exhibited R.A., 1886 (1), and possibly 1872 (41), measurement given, 20 × 14, lent by H. Vaughan; also probably B.I., 1862 (150), lent by Vaughan.

Canvas, 14 by 20 (0·35 × 0·50).

Henry Vaughan Bequest, 1900.

1815 Summer Afternoon after a Shower [N.G.]

Right, a brown hill; mill sails, centre, over the brow; figures walking on the hill-side, right. Left distance a red-roofed cottage, and trees below a thunder-cloud. A man on white horse, left foreground. Said to be an effect seen near Redhill on a journey from Brighton. Painted about 1828.

Canvas, 13½ by 17 (0·34 × 0·43).

Henry Vaughan Bequest, 1900.

1816 The River Stour, near Flatford Mill, afternoon

Left, beyond the stream, red-roofed buildings; the stream is arched over, centre, by tall elms. A boy in a red waistcoat fishing from a wall right. Painted about 1811.

Formerly catalogued as "The Mill Stream"; engraved by David Lucas as "The River Stour, near Flatford Mill, afternoon."

Canvas, 8 by 11¼ (0·20 × 0·28).

Henry Vaughan Bequest, 1900.

1817 The Gleaners [N.G.]

A brown stubble held against a stormy sky; two figures left, mills centre and right; the field rises to the right; dark sky. Painted August 20, 1824.

Sketch near Brighton. Formerly in the Collection of Captain C. Constable, the painter's son.

Canvas, 6½ by 12 (0·16 × 0·30).

Henry Vaughan Bequest, 1900.

1818 View at Epsom

Flat, brownish foreground; a green slope in sunlight, left mid-distance; trees left, centre and right, against sky; gap in centre; horses and cows, left. Painted about 1808.

Millboard, in oil, 11 by 13½ (0·27 × 0·34).

Henry Vaughan Bequest, 1900.

1819 Stoke-by-Nayland, Suffolk [N.G.]

A woman with a bundle, right foreground; tall dark trees beyond her; left mid-distance, a white house; beyond, a church tower; low tone. Painted *c.* 1831.

A "Stoke-by-Nayland," exhibited G.G., 1889 (233), 10½ × 7½, lent by Mrs. Fenwick.

Canvas, 7 by 10 (0·17 × 0·25).

Henry Vaughan Bequest, 1900.

1820 Dedham [N.G.]

Foreground, a lock with figures in a boat; a man stooping, right; Dedham Church tower beyond the meadows across the river. Painted *c.* 1828.

Paper, in oil, 6½ by 10 (0·16 × 0·25).

Henry Vaughan Bequest, 1900.

1821 A Country Lane [N.G.]

Left foreground, a boy lying on his face drinking from a stream; right, a girl with a pitcher in her hand; thin trees, right, a vista leading to right centre distance. The lane slants to the left distance.

Compare with "The Cornfield, or Country Lane" (No. **130**), painted in 1826. A "Lane in Suffolk" was exhibited Grosvenor Gallery, 1889 (315), lent by executors of Miss I. Constable.

Canvas, 7½ by 11½ (0·19 × 0·29).

Henry Vaughan Bequest, 1900.

1822 Dedham Vale [N.G.]

View from a hill; trees in foreground, cornfield below, left and centre; church in centre mid-distance; water on left horizon. Low tone. Painted about 1809.

Canvas, 9½ by 11½ (0·24 × 0·29).

Henry Vaughan Bequest, 1900.

1823 The Glebe Farm

A rough sketch of Langham Church with the glebe farm attached; almost identical with the finished picture, No. **1274**, but with a different effect of light and sky. Painted about 1827.

In 1863 a "Glebe Farm" was in the Constable Sale; bought in (*see* No. **1274**). Exhibited, Leeds, 1868 (1232), lent by Vaughan; possibly R.A., 1872 (32), as "Dedham Farm" (24 × 30½), lent by Vaughan; at R.A., 1886 (30).

Canvas, 23 by 31 (0·58 × 0·78).

Henry Vaughan Bequest, 1900.

1824 Sketch of a Landscape

Blue sky behind a broken mass of bright cumulus cloud; darker clouds below; a flat field, foreground, bounded by trees; beyond, an horizon of low hills partly in shadow. Painted about 1812.

Canvas, 4¼ by 9 (0·10 × 0·22).

Henry Vaughan Bequest, 1900.

2649 Stoke-by-Nayland [N.G.]

A grass field, with trees and bulrushes, left; right middle distance, a cart; three reapers in white, centre mid-distance. Blue sky with clouds. Painted *c.* 1806.

A "Stoke-by-Nayland" (no measurement) was in Miss Morris' Sale (miscellaneous properties), June 23, 1860 (108), bought by Cox (£105).

Canvas, 13¾ by 17½ (0·34 × 0·44).

Salting Bequest, 1910.

2651 Salisbury Cathedral [N.G.]

The river Avon across foreground ; a boat, left, by far bank. Centre distance, the spire, next it, left, a large poplar ; right, the Bishop's Garden and Palace, seen beyond a large oak ; figures on far bank. Red underpainting.

Apparently exhibited Grosvenor Gallery, 1889 (294), lent by executors of Miss I. Constable ; a "Salisbury" was in Captain Constable's Sale, July 11, 1887 (72), £94 10*s*., bought by Agnew ; a "Salisbury, painted on the spot, November 19, 1821," was in Constable Sale, June 23, 1890 (75) (perhaps not our picture). Ours was bought by G. Salting in 1891 ; exhibited R.A., 1903 (33), and Salting Collection Exhibition (Agnew's), 1910 (58).

Canvas, 20¼ by 30 (0·51 × 0·76).

Salting Bequest, 1910.

2652 Weymouth Bay [N.G.]

Sandy shore with rocks, foreground, and a cliff, right ; a broken sea, left ; rising moorland, distance. Clouds scudding across a blue sky ; reddish ground.

Apparently in W. Fuller Maitland Sale, 1879 ; bought by Daniel ; in Salting Collection, 1890, "Study for Louvre Picture" (which measures 34 × 44, and was in the Ed. Bullock Sale, 1870, and the Jos. Gillot, 1872). Possibly our picture is the "Weymouth Bay" in Constable Sale, 1887 (75) ; bought by Agnew (£38 17*s*.). Apparently acquired by Salting, 1890.

Canvas, 20¾ by 29¼ (0·52 × 0·74).

Salting Bequest, 1910.

2653 Malvern Hall [N.G.]

Formerly called Malvern Hall, Warwickshire. A red brick country house in a park in the centre distance ; trees massed, right and left ; they and the house reflected in a lake in foreground ; dark tone.

Exh. R.A., 1878 (61), lent by Mr. J. H. Anderdon ; in Anderdon Sale, 1879, £99. Apparently another Malvern Hall (20½ × 30½), was exhibited G.G., 1889 (300), lent by executors of Miss I. Constable, and in the Isabel Constable Sale, June 17, 1892 (265) ; bought by Gooden. This picture apparently in Salting Collection, *c*. 1883.

Canvas, 19¾ by 29½ (0·50 × 0·74).

Salting Bequest, 1910.

2654 Study for Dedham Vale [N.G.]

Brown field foreground, sloping down to mid-distance ; a low hill with trees, right mid-distance ; centre distance a church tower, sea beyond ; towards right foreground a white cow ; grey blue sky, grey tone. Insc. "24 August."

In Salting Collection about 1883 ; in Salting Collection Exhibition (Agnew's), 1910 (67).

Wood, 5 by 7 (0·12 × 0·17).

Salting Bequest, 1910.

2655 Portrait of Mrs. Constable [N.G.]

Half-length, three-quarters left; in pleated silk muslin dress, a frilled collar, and a black sash, mourning for her mother. Dated July 10, 1816.

Exhibited Grosvenor Gallery, 1889 (282), lent by executors of Miss I. Constable. Probably the portrait in Constable Sale, June 17, 1892 (270). In Salting Collection about 1900; Salting Collection Exhibition (Agnew's), 1910 (71).

Canvas, 11¾ by 9¼ (0·29 × 0·23).

Salting Bequest, 1910.

2656 Sea [N.G.]

A quiet sea with distant fishing boats; grey sky. Labelled on the back: "Painted at Brighton, Sunday, Jan. 1st, 1826, from 12 till 2 p.m. Fresh breeze from S.S.W."

Perhaps from Captain Constable Sale, June 23, 1890, in which were two sea views. In Salting Collection about 1900; Salting Collection Exhibition (Agnew's), 1910 (86).

Wood, 6¾ by 9½ (0·17 × 0·24).

Salting Bequest, 1910.

2657 Windmill [N.G.]

A windmill on the brow of a hill, on the side of which corn and poppies are growing. A road on the left. Stormy sky.

From Staats Forbes Collection; in Salting Collection about 1900, "On Brighton Downs, a field of Corn, bordered by Poppies, surmounted by a Windmill." [A "Cornfields on Brighton Downs" was in Captain Constable Sale, July 11, 1887 (79); bought by Colnaghi (£32 11*s*.).] Possibly Salting Collection Exhibition (Agnew's), 1910 (89).

Canvas, 7¾ by 9¾ (0·19 × 0·24).

Salting Bequest, 1910.

2658 A Hillside, Hampstead

A sandy bank partly covered with grass and gorse, left and centre; a distant road, right, with figures against the sky. Apparently cottage in middle distance. Heavy clouds.

Canvas, 7¾ by 9¾ (0·19 × 0·24).

Salting Bequest, 1910.

2659 Trees near Hampstead Church

Tall trees; three cows standing at the edge of a pool, right. Signed in ink, "John Constable f., London, 1829."

Canvas, 36 by 28¾ (0·91 × 0·73).

Salting Bequest, 1910.

2660 Dell in Helmingham Park

A silver-white tree trunk hanging over a pool; a short branch pointing down to right. Painted 1830.

There are two other "Dells," measuring 43 × 51 and 28 × 36. Ours possibly in Cuthbertson Sale, May, 1909 (14); measurements given as 29½ × 24½. In Salting Collection before 1900, and sold to Agnew in 1900, reappearing later.

Canvas, 24¾ by 29¾ (0·62 × 0·75).

Salting Bequest, 1910.

2661 Dedham Mill

Stream in left foreground; on the far bank the watermill, buildings, a red sail and Dedham Church, centre; massed trees, right foreground, rising to top; the lock with a man, centre; low tone; red-brown ground. Painted *c.* 1826–28.

For composition *cf.* No. **1820.** A "Dedham Mill" (21 × 30) was in the Huth Sale, May 20, 1905 (39), bought by Agnew. Our picture was in Agnew's Exhibition.

Canvas, 21 by 30¼ (0·53 × 0·76).

Salting Bequest, 1910.

2662 Leathes Water, Cumberland

The lake lies across the picture; intersecting hills in distance; a large stone on the bank in centre foreground. Painted *c.* 1806

"A Mountain Scene" was in Capt. Constable Sale, June 23, 1890 (98).

Wood, 9¾ by 15½ (0·24 × 0·39).

Salting Bequest, 1910.

2663 Dedham Valley

Flat meadow foreground; cattle lying down, centre and right. A white cottage and poplars in middle distance near the centre; behind, a hillslope of grass and ploughed land. Painted *c.* 1804.

Wood, 9 by 15¼ (0·22 × 0·38).

Salting Bequest, 1910.

3155 Landscape

A wooded landscape foreground; a church tower among trees in middle distance, low hills beyond; grey cloudy sky.

Water-colour, 8½ by 6 (0·22 × 0·15).

Presented by the National Art Collections Fund, 1916.

4237 Branch Hill Pond, Hampstead Heath [N.G.]

Looking north-west, from below Judge's Walk. Left, a green valley crossed by a flock of sheep and leading to the pond, by a group of trees. Centre and right, a sandy bluff, men loading a cart below, and a woman in scarlet above; distance a house, right, and a wide-stretching landscape lit by gleams of sun. Cloudy sky.

Oil on canvas, relined, 21¾ by 30¾ (0·65 × 0·78).

c. 1823. An inscription on the stretcher signed Edwin W. Field and dated 1866, states that the picture belonged to William Purton after Constable's death in 1837, and was bought from him by Field in 1866.

Bequeathed by Miss Field, 1927.

Ascribed to CONSTABLE

2650 Yarmouth Jetty

Formerly called "Brighton Pier." Jetty, left distance to centre; left foreground, a boat and man driving a white horse. Sunlight on distant sea, shadow in foreground. Boats sailing to the right.

There are at least two versions of this picture. One signed and dated 1822 is (or but lately was) in Lord Glenconner's Collection. It was exhibited R.A., 1890 (52), "Seapiece with Jetty," lent by Rev. B. Gibbons; in the Gibbons Sale ("Yarmouth Jetty"), May 26th, 1894 (6), the date wrongly given 1820; bought by Agnew. Then bought by Sir C. Tennant, and by him lent to Agnew's Exhibition, 1897 (3), "dated 1822." Later exhibited R.A., 1903 (41), lent by Sir C. Tennant (Lord Glenconner). A repetition (or possibly same picture), exhibited R.A., 1872 (251), lent by C. Cundy, and Grosvenor Gallery, 1889 (37, no signature or date mentioned in catalogue. A "Yarmouth Jetty" was in the G. Oldnall Sale, 1847: bought by Fordham (£63) (Fordham's Sales, June, 1862, May, June, 1875).

This picture came into the Salting Collection after 1900 from the Staats-Forbes Collection, perhaps from the Captain Constable Sale, June 23, 1890; Salting Collection Exhibition (Agnew's), 1910 (54).

Canvas, 12½ *h.* by 19¾ *w.* (0·31 × 0·50).

Salting Bequest, 1910.

COOKE (Edward William), 1811–1880

Born at Pentonville; pupil and assistant of his father, George Cooke, an engraver of Turner's pictures. After studying architecture and perspective in the office of the elder Pugin, Cooke published 12 large engravings of the Old and New London Bridges, and another series of plates illustrating "Shipping and Craft"; exh. first at the R.A., 1835. He painted a large number of architectural and fishing subjects in Holland, Spain, Egypt, and Italy; A.R.A., 1851; R.A., 1864; exh. 129 pictures at the R.A., and 115 at the B.I.; elected F.R.S., 1863; died near Groombridge.

447 Dutch Boats in a Calm

Boats at jetties, right and left; centre, a broad river, with luminous sky reflected. Insc. "E. W. Cooke, 1842." Exh. B.I., 1844.

Wood, 16½ by 27 (0·42 × 0·68).

Vernon Collection, 1847.

448 The Boat-House

The boat house is a cave hollowed out of the chalk cliff; a fisherman is seen within the cave attending to his fishing gear.

Canvas, 16½ by 20½ (0·42 × 0·52).

Vernon Collection, 1847.

1780 Canal of the Giudecca, Venice [Mall House]

Centre, a wood barge and a brig with white sails hanging loose; left, the Fondamenta delle Zattere and I Gesuati; distance, right,

the Giudecca with Il Redentore and Le Zittelle. Little fleecy clouds in sky. Insc. "E. W. Cooke, R.A., 1867." Exh. R.A., 1867.
Canvas, 35 by 54 (0·89 × 1·37).
Bequeathed by Mr. H. S. Ashbee, 1900.

1802 A Mill near Oxford

A water mill, principally of wood, with red-tiled roof, on the further bank of the river; left, a tall chimney and wooden bridge.
Wood, 9½ by 13½ (0·24 × 0·34).
Bequeathed by Mr. Henry Vaughan, 1900.

1968 Boat, near Venice

A fishing boat tied to a post aground on a shallow of the lagoon; the Lido, with Sant' Elizabetta in the distance; left, the trees of the public gardens. Insc. "E. W. Cooke, A.R.A., 1858."
Canvas, 11 by 15¾ (3·28 × 0·40).
Bequeathed by Mr. Charles Fraser, 1905.

COOPER (Thomas Sidney), 1803–1902

Born at Canterbury; at 17 began scene painting; came to London, 1823, and entered the R.A., Schools; practised portraiture and teaching in Canterbury. In 1827 he went with Burgess to Brussels: under influence of Verboeckhoven, turned to animal painting; returned to London, 1830; A.R.A., 1845; R.A., 1867; C.V.O., 1901.

435 Farm Yard: Milking Time

Farm near Canterbury; in the middle of the picture is a fine old oak. Exh. R.A., 1834.
Canvas, 37½ by 52 (0·95 × 1·32).
Vernon Collection, 1847.

436 Cattle, Early Morning [Newcastle]

A scene on the Cumberland hills, with mists clearing off. Exh. R.A., 1847.
Canvas, 23½ by 35½ (0·60 × 0·91).
Vernon Collection, 1847.

619 Evening in the Meadows [Liverpool]

(With F. R. Lee, *see* p. 216)

Cattle standing in a stream and on its banks. The cattle by T. S. Cooper. Exh. R.A., 1854.
Canvas, 37½ by 51½ (0·95 × 1·31).
Bequeathed by Mr. Jacob Bell, 1859.

620 A River Scene [Board of Trade]

(With F. R. Lee, R.A., *see* p. 216)

A broad river, with cattle on the banks; the whole scene is bathed in a yellow evening light. The cattle are by Cooper.
Exh. R.A., 1855, as "Cattle on the Banks of a River."
Canvas, 49½ by 71½ (1·26 × 1·82).
Bequeathed by Mr. Jacob Bell, 1859.

1800 Landscape and Cattle

Cattle on the banks of a quiet river in a plain, lit up by warm afternoon sunlight. Insc. " T. Sidney Cooper, 1854."

Exh. at the National Exhibition of Works of Art, Leeds, 1868.

Wood, 11½ by 16 (0·29 × 0·41).

Bequeathed by Mr. Henry Vaughan, 1900.

1976 A Cow and Two Sheep

A cow and two sheep in a low-lying pasture by the rush-fringed arm of a placid river; over the water are whitewashed cottages and a windmill. Insc. " T. S. Cooper, A.R.A., 1860."

Water-colour, 8½ by 11¾ (0·22 × 0·30)

Bequeathed by Mr. Charles Fraser, 1905.

COPLEY (John S.), 1737–1815

Born at Boston, U.S.A. In 1774, already a well-known portrait painter at Boston, he set out for Italy by way of England; settled in London, 1775; A.R.A., 1776; R.A., 1779; also exhibited B.I.

100 The Death of the Earl of Chatham [Office of Works]

A scene in the old House of Lords (the Painted Chamber), April 7, 1778. The Earl fainted in making an effort to reply to the Duke of Richmond's speech on a motion respecting an address to the King, intimating the necessity of acknowledging the independence of the British North American Colonies. The Earl was carried home, and died on the 11th May following. The 55 heads in this picture are all portraits. The prominent figure to the right is the Duke of Richmond, the well-known patron of the arts. Painted in 1779–80.

Canvas, 90 by 121 (2·29 × 3·05).

Presented by the Earl of Liverpool, 1830.

733 The Death of Major Pierson

Killed in an engagement with the French at St. Heliers, Jersey, on January 6, 1781, aged 24. The chief incident represented is the carrying of his body out of the fight; the figures about the group are all portraits. Painted in 1783 for Boydell. Exh. Manchester, 1857 (112).

Canvas, 97 × 143 (2·46 × 3·63).

Purchased, Lyndhurst Sale (90), March 5, 1864.

787 The Siege and Relief of Gibraltar

The repulse of the Spanish floating batteries; English officers rescue the sufferers from the burning vessels. September 13, 1782. Portraits of Lord Heathfield, Lieut.-General Sir Robert Boyd, Major-General Sir William Green, Major-General Picton, Major General de la Motte, Sir Roger Curtis, and Captain Drinkwater.

Painted for Boydell, the engraver, 1783; Boydell Sale, 1806; exhibited Manchester, 1857 (112), lent by Lord Lyndhurst; International Exhibition, 1862 (128); Lyndhurst Sale, March 5, 1864 (90). Study for the large picture in the Guildhall.

Canvas, 52 by 74 (1·32 × 1·88).

Purchased from William Grist, 1868.

1072 Death of the Earl of Chatham

Monochrome; study for the group of figures round the Earl of Chatham in No. **100.**

Lyndhurst Sale, March 5, 1864; exh. R.A., 1877 (274), lent by J. H. Anderdon.

Canvas, 24 by 29 (0·61 × 0·73).

Purchased, Anderdon Sale (113), May 30, 1879.

1073 Death of the Earl of Chatham

Monochrome study for the whole painting, No. **100.**

H. S. Trimmer Sale, March 17, 1860 (31); bought by J. H. Anderdon; presumably exh. B.I., 1863 (179), lent by J. H. Anderdon.

Canvas, 27½ by 40½ (0·69 × 1·02).

Purchased, Anderdon Sale (115), May 30, 1879.

CORBET (Matthew Ridley), 1850–1902

Born at South Willingham, near Lincoln; came to London and worked at the Slade School and at the R.A. Schools, and was often with Watts; went to Rome in 1880, where he came to know Costa, his real master; A.R.A., 1901. Died in St. John's Wood.

1592 Morning Glory

A dark hillside with the glow of sunrise. Left, the delicate branches of a wild crab tree hanging over a small pool; a footpath leading to a wood on the hill. Painted near the Severn Valley and Bridgnorth. Insc. "M. R. CORBET, 1893–4."

Canvas, 49 by 80 (1·24 × 2·03).

Exh. R.A. and Chantrey Purchase, 1894.

1899 Val d'Arno: Evening

The valley of the Arno from the terrace of the Villa Tolomei, beyond Bellosguardo, South of Florence. A woman in a purple cloak is looking over the parapet wall. Left, on a hill covered with orange blossoms and cypress trees, the village of Soffiano. Further away, the blue mountains near Pisa and the peaks of Carrara against the red afterglow.

Canvas, 35½ by 82½ (0·91 × 2·08).

Exh. R.A. and Chantrey Purchase, 1901.

COTES (Francis), 1725–1770

Pupil of George Knapton; worked in crayons as well as oils. One of the original members of the R.A., 1768; exhibited R.A. and B.I.

1281 Mrs. Brocas [N.G.]

White silk gown; grey silk robe edged with fur; crystal ear-drops; black hair entwined at the top of her head with a string of beads. Green background; in a painted oval.

Exh. Grosvenor Gallery, 1889 (79), lent by G. Holt.

Canvas, 29¼ by 24½ (0·74 × 0·62).

Presented by Mr. George Holt, 1889.

1943 Portrait of Paul Sandby, R.A.

Sitting with legs crossed at an open window, making a sketch of the landscape. Insc. on the back of the canvas, "PAUL SANDBY, aged 34."

Paul Sandby, 1725–1809.

Canvas 49¼ by 39½ (1·25 × 1·00).

Bequeathed by Mr. W. A. Sandby, 1904.

3728 Mrs. Cadoux [N.G.]

Stands almost profile left, head turned half left, on the steps of a porch. In white turban and white silk robe, with rose-coloured bows on the arms, over a rose-coloured dress. In right hand an open book, the left clasping the wrist of the right. Background, right, a grey stone pillar with a tree beyond; left, landscape with trees, distant hills, and broken sky.

Canvas, 83¾ by 55½ (2·11 × 1·41).

The sitter was great-grandmother of the testatrix.

Bequeathed by Miss Mary Burgess Hudson, 1923. Retained by her brother, Mr. Henry Hudson, during his life.

4387 Portrait of a Gentleman [N.G.]

Half-length, body almost profile right, head half right, eyes front. In claret-coloured coat, crimson waistcoat, white neckcloth and white lace ruffles. His hands rest on a stick, and hold a black three-cornered hat. Background, blue sky with fleecy grey and white clouds. Insc. "F. COTES PXT 1765" (F. and C. in monogram).

Oil on canvas, relined, 35½ by 27½ (0·90 × 0·70).

Said to be John Simpson of Esslington, Northumberland, Holford Collection, Westonbirt (sale, Christies, May 17-18, 1928—No. 99). Exh. Vienna, 1927 (Exh. of British Art. Lent by Executors of Sir George Holford).

Presented through the N.A.C.F. with the aid of an anonymous gift and contributions from Mr. C. M. Powell, 1928.

COTMAN (John Sell), 1782–1842

Born at Norwich; went to London to study, and applied himself especially to architectural subjects; exhibited 30 paintings at R.A., 1800–1806; after 1807 returned to Norwich and contributed 67 pictures to the exhibition of the newly-founded Norwich Society of Artists; moved to Yarmouth and associated with Dawson Turner in antiquarian publications, for which he drew and etched the illustrations. Visited Normandy in 1817, 1818, and 1820, publishing "The Architectural Antiquities of Normandy" in 1822; A.R.W.S., 1825, and contributed to its exhibitions; removed to London, 1834, and appointed teacher of drawing at King's College School.

1111 Wherries on the Yare [N.G.]

Two boats sailing down the river towards the right; in the nearer one several men seated in the stern or leaning over the side. Grey sky, with cloud cumuli rising from the horizon.

In the Cotman Sale, Norwich, September 10–12, 1834 (18s.); said to have been sold later as a Crome. Purchased from W. Cox, 1882.

Canvas, 21⅓ by 30⅓ (0·54 × 0·77).

Nos. 3327-3332, Lot No. 1837 in Red Cross Sale at Christie's, April, 1918. Ex Coll. Horace Porter, F.R.I.B.A.
Presented by Sir Jeremiah Colman, Bart., through N.A.C.F., 1918.

3327 West View of Castle at Falaise

Insc. "Falaise, Sep. 6, 1810."
Pencil and wash, 8¾ by 14 (0·22 × 0·36)

3328 Chateau Gaillard

Pencil and wash, 10¼ by 16½ (0·26 × 0·42).

3329 North-West View of the Castle at Falaise

Insc. "J. S. Cotman, Jn. 6, 1818."
Pencil and sepia wash, 7⅝ by 15⅝ (0·18 × 0·38).

3330 Crypt in the Church of St. Gervais, Rouen

Pencil and sepia wash, 7⅛ by 10⅞ (0·18 × 0·28).

3331 North-West View of Tower of Church of Gravelle, near Havre de Grace

Insc. "J. S. Cotman, 1818."
Pencil and sepia wash, 8⅞ by 6¾ (0·23 × 0·17).

3332 Sculpture in the Church of St. Peter, at Caen

Insc. "J. S. Cotman, 1821."
Pencil and sepia wash, 9⅜ by 7 (0·24 × 0·19).

3572 Duncombe Park [N.G.]

A twilit glade: the ground brown, the trees and undergrowth dark green, the sky grey-blue, with a pale yellow gleam.
Formerly owned by Thomas Woolner, R.A.
Canvas, 16 by 11 (0·41 × 0·28).
Purchased from the Walker Galleries out of the Mackerell Fund, 1921.

3632 The Drop Gate

Foreground, a stream; left, a man wading in the water by the sandy shore; further back, centre, the drop gate across the stream; background, a group of trees; grey sky.
Ex Colls. Rev. J. M. Johnson, R. S. Tait, Fredk. Roe. Exh. R.A., 1896.
Canvas, 13 by 10 (0·33 × 0·25).
Presented by Sir William Lancaster, 1922.

3633 Distant View of Greta Bridge

An extensive view over a wooded landscape; a glimpse of Greta Bridge and houses in the middle distance.
Water-colour on grey paper, 10 by 15 (0·25 × 0·38).
Presented by Mr. Leonard Bolingbroke, 1922.

3634 Durham

Foreground, the river; middle distance, a bridge with the Cathedral beyond, left.
Ex Coll. James Reeve.
Pencil and wash on grey paper, 9¼ by 10 (0·23 × 0·25).
Presented by Mrs. Helen Hawksley, 1922.

3635 On the Greta

Foreground, the river; bridge in middle distance, with hills beyond.
Ex Coll. James Reeve.
Pencil and wash on grey paper, 13 by 10¼ (0·33 × 0·26).
Presented by Mrs. Helen Hawksley, 1922.

3667 Croyland

Centre the Abbey with a ruined arch; below, foreground, cows grazing by a pool; grey cloudy sky.
Water-colour, 8½ by 6¼ (0·21 × 0·16).
Presented by Sir Joseph Duveen, 1922.

4218 Mountain Lake

Lake in foreground; middle distance, buildings in centre, trees, right, house on hill, left; mountains and clouds in background. Sketch Club drawing. *c.* 1804.
Wash, 6⅜ by 11⅛ (0·16 × 0·28).
Presented by Mr. Wyndham Tryon, 1926.

COWPER (Frank Cadogan), A.R.A.

1961 St. Agnes in Prison receiving from Heaven the Shining White Garment

The saint in a stone cell at the top of a winding stairway, clothed only with auburn hair; the floor is strewn with straw; foreground, a loaf which a mouse is nibbling and a bowl glazed inside with blue. An angel in rose-coloured raiment and with white wings descends from heaven with the shining white garment. Through a narrow window barred with iron on the stairway a flock of sheep and lambs, the attribute of the saint, is seen at pasture. Insc. "F. C. Cowper, 1905."
Canvas, 29 by 17½ (0·73 × 0·44).
Exh. R.A. and Chantrey Purchase, 1905.

2973 Lucretia Borgia reigns at the Vatican in the Absence of Pope Alexander VI

An apartment in the Vatican. Centre, Lucretia Borgia, in white and gold garments, seated on a throne under a baldacchino. She is receiving a Franciscan monk, who bends to kiss her foot, which is on a crimson and gold cushion. Her cloak is held aside on the left by a cardinal, and by another dignitary on the right. At the foot of the throne, a monkey with an apple; right and left, numerous persons of

different nations, and in a semicircle in front of the throne eight cardinals in scarlet robes and birettas seated on crimson-covered chairs. In the foreground, right, is a bird. The Papal Guard is on the extreme left.

Canvas, 90 by 60 (2·29 × 1·52).

Exh. R.A. and Chantrey Purchase, 1914.

COX (David), 1783–1859

Born at Deritend, near Birmingham ; painted scenery for the Birmingham Theatre. In 1804 came to London, working for Astley's scenic department, and receiving some lessons in water-colour painting from John Varley. He lived at Dulwich, and later at Hereford, 1814, teaching art and painting chiefly in North Wales ; returned to London, 1827 ; R.W.S., 1813 ; exh. 12 works at the R.A., 1805 to 1844 ; received some lessons in oil painting from William Müller, 1839 ; published treatises on painting, illustrated by soft ground etchings and aquatints. In 1841 he retired to Harborne, where he died.

1734 Harlech Castle, Wales

The ruined castle, dark against the sky, on a promontory, left ; sea and distant mountains, right ; men landing fish from a boat in foreground.

Water-colour, 6 by 11 (0·15 × 0·28).

Presented by Miss Julia E. Gordon, 1888.

1735 A Harbour

A wooden pier, left ; fishing smacks with their sails spread and a horse and cart on the beach carrying fish from a boat, right.

Sepia, 3 by 9 (0·08 × 0·23).

Presented by Miss Julia E. Gordon, 1888.

1736 Beckenham Church, Kent

An interior, looking towards the chancel. Over the communion table, two slabs with Ten Commandments ; high pews and old-fashioned pulpit with sounding board and clerk's desk, left.

Water-colour, 9 by 11 (0·23 × 0·28).

Bequeathed by Miss Julia E. Gordon, 1896.

2665 Moorland Road

A man and a woman in a cart driving up a sandy lane between banks ; blue sky with heavy cumulus clouds. Signed "David Cox, 1851."

Possibly the "Welsh Lane, Cart and Peasants, 1851," in Radley Sale, 1872, bought by Palmer. A picture called "A Rough Road, 1851," 11 by 14, was in Murrieta Sale, April 30, 1892 (82), bought by Agnew.

Canvas, 10¾ by 14 (0·27 × 0·35).

Salting Bequest, 1910.

2666 A Windy Day [N.G.]

Left foreground, a woman and dog crossing a common; cattle and a mill in distance: clear tone, windy effect. Signed "DAVID Cox, 1850." Formerly called "Crossing the Common."

Exh. Birmingham (D. Cox Exhibition), 1890; in L. Huth Sale, May 20, 1905 (41); bought by Hains; in Cuthbertson Sale, May 21, 1909 (40); bought by Agnew.

Canvas, 10½ by 13¾ (0·26 × 0·34).

Salting Bequest, 1910.

2667 The Road across the Common

A wide common; sea in distance; right foreground, a peasant on a brown horse, with a white horse and a dog at his side, conversing with a girl in a pink dress and white sun-bonnet. Blue sky with cumuli. Signed "DAVID Cox, 1853."

Canvas, 7½ by 9½ (0·19 × 0·24).

Salting Bequest, 1910.

2668 River Scene, with Boys Fishing

Left, two boys at the side of a road fishing; a winding path, centre; cattle in distance; birds in the sky.

Wood, 7½ by 9¾ (0·19 × 0·24).

Salting Bequest, 1910.

4301 Calais: Street Scene, with Lighthouse

Water-colour, 6⅜ by 10 (0·16 × 0·25).

4302 View in Paris

Water-colour, 9½ by 14½ (0·24 × 0·37).

4303 Calais: Hotel de Guise

Water-colour, 6¼ by 8½ (0·16 × 0·21).

4304 Westminster from Battersea

Sepia wash, 5¼ by 9½ (0·13 × 0·24).

4305 Carnarvon Castle, with Boats

Sepia wash, 5¾ by 11¾ (0·15 × 0·30).

4306 Scene from the Banks of the Thames

Sepia wash, 5½ by 12 (0·14 × 0·30).

4307 Still Life

Water-colour, 6¾ by 8¼ (0·17 × 0·21).

4308 Windmill

Water-colour, 9 by 6¼ (0·23 × 0·16).

4309 Nine small Sketches

Three sketches of horses; one windmill; one bridge; four studies of men.

Water-colour, various sizes.

4310 Houses at Dulwich

Brown wash, 7 by 6 (0·18 × 0·15).

4311 Salmon Traps

Crayon and wash, 12½ by 20½ (0·32 × 0·52).

4312 Landscape

Water-colour, 19¾ by 15 (0·27 × 0·38).

4313 Study of a Ship

Water-colour, 13 by 7 (0·33 × 0·18).

4314 Twelve small Sketches

Nine monochrome, 3 water-colour, various sizes.

Nos. 4301-4314 bequeathed by Mr. J. R. Holliday, 1927.

COZENS (Alexander), *c.* 1700–1786

Born in Russia; a natural son of Peter the Great; sent by the Czar to Italy to study art; came to England in 1746; painted landscapes, taught drawing, and exhibited from 1760 to 1781 at the Incorporated Society of Artists, Free Society of Artists, and R.A. (1772–1781); member of the Incorporated Society of Artists. For several years was drawing-master at Eton and gave lessons to the Prince of Wales, afterwards George IV. Died in Duke Street, Piccadilly.

1359 Landscape with Fir Trees

A view across a valley between two trees; middle distance, a winding river; hills in the background. Insc. "ALEXR. COZENS" on the margin.

Wash drawing, 5¼ by 6¾ (0·13 × 0·17).

Presented by Mr. E. H. Coles, 1923.

COZENS (John Robert), 1752 1799

Son and pupil of Alexander Cozens. Exhibited at the Incorporated Society of British Artists, 1767; went sketching in Switzerland, 1776, and in Italy with William Beckford; returned to England, 1783. Exhibited once at the R.A., 1776, "A Landscape with Hannibal in his March over the Alps." This picture was said to have greatly influenced Turner. Turner and Girtin copied Cozens' water-colours in Dr. Monro's collection. Cozens was insane from 1794 until his death.

4408 Lake of Albano and Castel Gandolfo

Centre foreground, a group of trees; left, a man driving goats; right corner, the lake below; middle distance, right, buildings on a hill, a plain beyond with distant hills; blue sky with long clouds; the afternoon sun behind the trees. Signed "JNO. COZENS."

Water-colour, 19¼ by 26¾ (0·49 × 0·68).

Presented by Mr. A. E. Anderson in memory of his brother Frank, through the N.A.C.F., 1928.

CRAIG (Frank), 1874–1918

Born at Abbey Wood, Kent; studied at Lambeth School of Art, Cook's School, Fitzroy Street, and joined the staff of *The Graphic*, 1895; entered R.A. Schools and exh. at R.A. from 1895, working for *Scribner*, *Harper*, and *Pall Mall Magazine*. Exhibited several oil paintings—"Henley" (1901), "The Widow's Garden" (1904), "The Heretic" (1906), "The Maid" (1908), and "Goblin Market"—which are now in public galleries in England, France, and Australia. Died at Lisbon.

2071 The Heretic

Scene in the street of a mediæval town; the "heretic" heads a procession which advances towards the spectator; right, an officer of justice, in scarlet, carries the warrant for her execution; further right, walks the gravedigger with his tools. Other figures in monks' dress accompany her, one of them upholding a cross. Soldiers keep back the crowd, which presses forward on all sides; background, figures, in modern dress, among them the artist. Insc. "FRANK CRAIG, 1906."

Canvas, 32 by 58 (0·81 × 1·47).

Exh. R.A. and Chantrey Purchase, 1906.

CRANE (Walter), 1845–1915

Born at Liverpool; apprenticed by W. J. Linton, to learn wood-engraving, 1859–62; exhibited "Lady of Shalott" at R.A., 1862, but only one picture was accepted subsequently. From 1863 to 1886 designed admirable coloured picture-books, influenced by Japanese colour-prints, "Fairy Ship," 1869, "The Baby's Opera," 1876, etc.; associated with Burne-Jones and the later Pre-Raphaelites, and with Morris and the Arts and Craft movement, and became President of the Arts and Crafts Exhibition Society, 1888–1890, and 1895–1915; helped to found "Art Workers' Guild"; Director of Design at Manchester, 1893–1896; Principal of Royal College of Art, South Kensington, 1898–99; member of R.W.S and Société Nationale des Beaux-Arts. His allegorical paintings were appreciated abroad, and he was created Cavaliere of the Royal Crown of Italy, 1910; his best work, however, was done as a book illustrator ("Faerie Queene") and as a designer of wall-papers and fabrics. Died at Horsham.

2920 The Renaissance of Venus

The nude figure of Venus at the edge of the sea standing in shallow water; her golden hair floats on the breeze; a flight of doves come to alight at her feet. Further back, three nude maidens, one seated, one standing, holding a white drapery; the third is emerging from the sea. The coast-line curves towards the centre with a landscape background of classic scenery; left foreground, a small olive shrub, and a tablet bearing the inscription "WALTER CRANE, INV., MDCCCLXXVII."

Tempera on canvas, slightly touched with water-colour, 54½ by 72½ (1·68 × 1·83).

Presented by Mrs. Watts by the wish of the late Mr. G. F. Watts, 1913.

CRAWHALL (Joseph), 1861–1913

Born at Morpeth, Northumberland. His grandfather was a pupil of Senefelder, the first lithographer. He studied in Paris under Aimé Morot. As a child he showed great precocity, and he had always a feeling of dissatisfaction with his work which led him to destroy a great many drawings, so that examples of his art are comparatively rare. The best are in the Burrell Collection, which was shown in this Gallery in 1924. He was chiefly an animal painter, and would spend hours watching the movements of birds and beasts, which he would afterwards paint almost entirely from memory. Exhibited in Glasgow and at the Paterson Gallery in London, and sometimes at the N.E.A.C. and the International Society's Exhibitions; exhibited once, in 1883, at the R.A.; was awarded a gold medal in Münich and a silver medal in Paris. Died in London.

3680 The Dove

Centre, a dove on a perch; the wooden bars of a cage behind; light green background with pink flowers indicated. Signed "J. CRAWHALL."

Water-colour on linen, 8½ by 12 (0·21 × 0·30).

Purchased from Mr. J. Craig Annan out of the Clarke Fund, 1922.

CRESWICK (Thomas), 1811–1869

Born at Sheffield; studied under John Vincent Barker. Came to London 1828, and exhibited two landscapes at the R.A.; A.R.A., 1842; R.A., 1851; died at Bayswater.

429 The Pathway to the Village Church

Foreground, a young girl about to pass a stile in a wooded landscape; beyond, the pathway leads over rising gound; several rustic figures going up the hill. Insc. "THOS. CRESWICK, 1839."

Wood, 22½ by 19½ (0·57 × 0·50).

Vernon Collection, 1847.

1785 Landscape and River [11 DOWNING ST.]

A clear mountain stream with a stony bed fringed with woods in hilly country; a girl with a dog crosses the ford in the foreground. Purchased by Mr. Vaughan in 1853. Signed "T. CRESWICK." Perhaps "A Welsh River," R.A., 1853.

Canvas, 20½ by 27½ (0·55 × 0·70).

Bequeathed by Mr. Henry Vaughan, 1900.

CROME (John), 1768–1821

Born at Norwich, son of a weaver; in 1783 apprenticed to Francis Whisler, coach and sign painter; already sketched landscapes, and lived for two years with Robert Ladbrooke, the painter, then a printer's apprentice. Became a drawing-master, and copied Dutch and Flemish pictures and Gainsborough's "Cottage Door." He occasionally visited

London, made excursions to Cumberland (1802 and 1806), to the Wye (before 1805), to Weymouth (before 1806), and in 1814 to Paris and Belgium, but his chief subjects were local. In 1803 he formed the "Norwich Society" and contributed annually to its exhibitions, 1805 to 1820, becoming President in 1808. Thus was formed the Norwich School, the most notable of the English provincial schools. First exhibited at the R.A., 1806, and sent 13 works between then and 1818; six of his were shown at the B.I., 1818–1824. He died at Norwich. His last words were "Hobbema, my dear Hobbema, how I have loved you!" Wilson and Gainsborough, not Hobbema, were Crome's earliest models, but he early formed his own grand style in works like "Dawn," "Carrow Abbey," "The Cow Tower," and the "Slate Quarries" (No. **1037**), painted before 1805. Hobbema's influence shows in the etchings begun in 1812, and in various pictures, but he is surpassed in Crome's supreme tree-picture, "The Poringland Oak" (N.G., No. **2674**), of about 1818. In the same way the "Moon Rise on the Yare" (N.G., No. **2645**) surpasses its models in Van der Neer, and pictures like the "Mousehold Heath" (N.G., No. **689**), "painted for air and space," rank Crome among the grandest of landscape masters. Crome worked occasionally in water-colour, and was one of the earliest English painter-etchers. He issued a prospectus for the publication of his etchings in 1812, but it was not until 1834 that 31 were published as "Norfolk Picturesque Scenery."

689 View on Mousehold Heath, Norwich [N.G.]

Undulating moorland; left foreground, large weeds, docks, and thistles; middle distance, cattle; two figures on a rising knoll, right. Gold tone.

Sold by Crome's widow, perhaps to Ladbrooke; bought from him by Freeman; Colls and Yetts Collections; exh. International Exhibition, 1862, lent by Yetts.

Canvas, 43 by 71 (1·09 × 1·80).

Purchased out of Parliamentary Grant, 1862.

897 A View of Chapel-Fields, Norwich

An avenue, down which figures and cattle are passing; an old woman, seated at a stall, left, other figures on the right. From Collection of Mr. W. Spratt.

Canvas 29 by 41 (0·73 × 1·09).

Chorley Bequest, 1872.

926 A Windmill on Mousehold Heath, near Norwich [N.G.]

On rising ground, left, a windmill; two donkeys on the edge of a gravel pit in mid-distance, left; centre, a man on a pony passing a sign-post; right, trees and bushes. Gold tone.

In the Collection of Mr. J. Churchyard, Woodbridge, 1844; Joseph Gillot Sale (206), April 26, 1872; in Tennant Sale, 1873; bought in.

Wood, 43 by 36 (1·09 × 0·91).

Purchased out of the Lewis Fund from Tennant Sale (93A), July 3, 1875.

1037 Slate Quarries

Looking down upon a lake, on the edge of which are a few houses; mountains in the distance, fleecy clouds rising; foreground, the rocky brow of a hill and a few figures. Painted 1802 or 1806. Cool tone.

Exh. B.I., 1864 (180), lent by Mr. F. Maitland; Leeds, 1868 (1072), ditto; R.A., 1873 (47).

Canvas, 52 by 62 (1·32 × 15·7).

Purchased from Mr. W. Fuller Maitland out of the Wheeler Fund, 1878.

1504 Near Hingham, Norfolk

Two oak trees, by the roadside, left; a pond, right, reflects old oak palings and three stunted oaks growing in a low thorn hedge; the sky with heavy clouds forms the background.

Etched by the master himself on a copper insc. at the top, "J. CROME, 1813," and below "NEAR HINGHAM." Ex. Coll. Joseph Gillott and of Madame Bischoffsheim.

Canvas, 24¼ by 32¼ (0·61 × 0·82).

Tate Gift, 1894.

1831 Brathay (?) Bridge, Westmoreland

A stream spanned by a stone bridge, foreground; the bridge in deep shadow, masses of trees on either side; beyond, a lake with hilly country in the distance. Two men fishing from the bridge, and two figures, one on horseback, crossing it.

Exh. Norwich, 1806; R.A., 1871 (45); B.F.A.C., 1871 (25), lent by H. Vaughan.

Canvas, 18½ by 25¼ (0·46 × 0·74).

Henry Vaughan Bequest, 1900.

2644 Heath Scene

View over a wide expanse of heath, with some figures on a road which crosses it; a house surrounded by trees is seen in the middle distance. Blue sky with clouds.

This attribution has been questioned by some authorities.

Probably the "View near Thorpe," bought by G. Salting, 1898; exh. R.A., 1903 (35), lent by G. Salting.

Wood, 21½ by 28½ (0·54 × 0·72).

Salting Bequest, 1910.

2645 Moonrise on the Marshes of the Yare [N.G.]

The moon just above the horizon, centre, is rising between a cottage with a sharply-projecting gable and two wherries with their sails set; right, a windmill; left, another wherry; a distant windmill is seen across flats to the left. A winding river leads left; a boat with a seated figure in the foreground. Possibly painted 1808.

Possibly the "Moonlight on River between Beccles and Yarmouth"; exhibited Norwich, 1808; engraved in D. Turner's "Outlines in Lithography"; in Dawson Turner's Collection (bought from Crome);

D. Turner Sale, May 14, 1852 (56); bought by J. H. Anderdon (£30 9s.); Anderdon Sale, May 30, 1879, £120 15s. ("Old Mill on the Yare"); bought by G. Salting; called "Abbey Mill on the Yare."

Canvas, 27½ by 43½ (0·69 × 1·10).

Salting Bequest, 1910.

2674 The Poringland Oak [N.G.]

An oak tree mirrored in a pool, in which four boys are bathing; left distance, a cottage and a few trees; luminous clouds float in a serene evening sky. Crome's three sons are amongst the bathers; the youngest, Michael Sharp Crome, was born in 1813. Painted about 1818.

Purchased (from Crome?) by Captain Steward; exh. Crome Memorial Exhibition, 1821; R.A., 1875 (116), lent by Rev. C. J. Steward; R.A., 1891 (39), ditto.

Canvas, 48½ by 38½ (1·23 × 0·97).

Purchased from the executors of Rev. C. J. Steward out of the Temple-West Fund, 1910.

3211 Yarmouth Jetty

Right, the jetty with figures of fishermen, sails and masts; foreground, left, the shore with a boat and figures, and beyond, the sea with fishing boats and sailing ship. Monochrome brown tone. Study for Yarmouth Beach in Coll. J. J. Colman.

Water-colour, 3½ by 8¼ (0·09 × 0·21).

Bequeathed by Miss Harriet Higginson, 1917.

School of CROME

2642 A Fresh Breeze

Two sailing boats are under weigh in a choppy sea. White cliffs and other boats in the distance.

Canvas, 15½ by 19 (0·39 × 0·48).

Salting Bequest, 1910.

CROME (John Bernay), 1794–1842

Norwich School; eldest son of John Crome; born at Norwich. He first exhibited in Norwich and helped his father, whom he succeeded as a teacher. From 1811 to 1842 he contributed to the R.A. He travelled frequently on the Continent. Resided some years at Yarmouth, where he died.

2643 Moonlight

Figures in a boat on a river, on the further bank of which is a house. A windmill in the distance is seen across the water. A man is seated on the bank on the right.

Probably bought as by John Crome by G. Salting.

Canvas, 10 by 12½ (0·25 × 0·31).

Salting Bequest, 1910.

CRUICKSHANK (George), 1792–1878

Born in London, 1792; younger son of Isaac Cruickshank; did caricatures for a monthly periodical called *The Scourge* and also for *The Meteor*, which he founded. He executed many political cartoons and caricatures, his first important work being the famous "Life in London." In 1823–26 he illustrated with etchings "Grimm's German Popular Stories and Fairy Tales"; illustrated many of the most popular works of the day. He published series of woodcuts, "The Bottle," 1847, "The Drunkard's Children," 1848, etc. In later years he tried oil painting. Died in 1878, and was buried in St. Paul's Cathedral.

795 Worship of Bacchus, or the Drinking Customs of Society, 1862 [N.G.]

It is intended to show how universally the intoxicating drinks are used upon every occasion in life, from the cradle to the grave. A composition of several hundred small figures. Painted in 1862.

Canvas, 92 by 159 (2·34 × 4·03).

Presented by Mr. R. E. Lofft and other friends of the painter, 1869.

CUNDELL (N. L. M.)

3718 Smiling Woman

Head and shoulders of a fair-haired woman with large earrings, three-quarter face, right; brown dress, red striped shawl.

Signed "L. M. N. CUNDELL, '22."

Exh. N.E.A.C., 1922.

Canvas, 6 by 5 (0·15 × 0·13).

Purchased out of the Clarke Fund, 1923.

CURRIE, J. S. (*d.* 1914)

4090 Head of a Woman

Almost full-face, turned slightly to right; dark brown hair and eyes; green dress; light magenta background. Signed "CURRIE, 1913."

Canvas, 18 by 14 (0·46 × 0·36).

Presented by Mr. and Mrs. Julian Lousada, through N.A.C.F., 1925.

DADD (Frank)

2264 Gold Lace has a Charm for the Fair

Three officers swaggering through the street of an old country town; background, left, three fashionably-dressed girls watching them. In the road below them a little girl with a small dog. Under the coach entrance of an inn on the right are a maid-servant and an old stableman. Period about 1812. Insc. "FRANK DADD, 1908."

Water-colour, 13 by 18¼ (0·33 × 0·46).

Exh. R.I. and Chantrey Purchase, 1908.

DADD (Richard), 1817–1887

Born at Chatham; entered R.A. Schools and exh. at R.A. from 1838–1842, and at R.B.A. Painted upwards of 100 pictures; illustrated "Manfred" and "Jerusalem Delivered" for Lord Foley; visited the East, 1842, painting water-colours. Returned to England, 1843, and competed for Westminster Hall competition; but his mind, which had been affected by a sunstroke in Egypt, gave way, and after murdering his father he was confined in Bethlem Hospital. He continued to paint water-colours, which are now at South Kensington, "Christ receiving St. Peter from the Waves" (1852), "Patriotism" (1857), and "Leonidas with the Wood-cutters" (1873).

3023 A Turk

Seated figure of a Turk, full face, with a white beard, in blue garments and turban, holding a pipe, seen against a yellow wall and green curtains. Signed in the right-hand bottom corner "R. Dadd, 1863."

Water-colour, $2\frac{1}{2}$ by $2\frac{1}{2}$ (0·06 × 0·06).

Presented in memory of Mr. H. B. Hagreen by his children, 1915.

DALZIEL (Edward), 1817–1905

Born at Wooler, Northumberland; fifth son of Alexander Dalziel, portrait painter. He gave up business for art and, in 1839, came to London, where his brother George was already in practice as a wood-engraver; studied at Chipstone Street Life School with Tenniel and Charles Keene, practised painting, drawing and wood-engraving.

With his brothers, George and Thomas, he established the celebrated firm of Dalziel Brothers, wood-engravers. For book illustration they engraved the designs of all the most distinguished draughtsmen of the period 1840-1890.

4128 The Battlefield

Illustration for "Poems by William Cullen Bryant," pub. 1854. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, $5\frac{3}{8}$ by 4 (0·14 × 0·10).

Presented by Mr. Gilbert Dalziel, 1925.

DALZIEL (Edward Gurden), 1849–1888

Born in London; eldest son of Edward Dalziel (*q.v.*); he studied sculpture under H. H. Armstead. He turned to water-colour painting of rustic scenes, working with Boyd Houghton, Pinwell and North; he also painted in oils and drew on wood for "Fun" and "Judy" and for "Good Words"; he illustrated Charles Dickens' works (Household Edition).

4129 Market Day at Old Maran Hall

Illustration for "Good Words for the Young," pub. 1871. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, $4\frac{1}{2}$ by $6\frac{7}{8}$ (0·11 × 0·17).

4130 Spring Flowers

Illustration for "Good Words," pub. 1869. Drawn on wood.
India proof of wood-engraving by the Brothers Dalziel, $6\frac{7}{8}$ by $4\frac{3}{4}$ (0·11 × 0·12).
Presented by Mr. Gilbert Dalziel, 1925.

DALZIEL (Thomas), 1823–1906

Born at Wooler, Northumberland; seventh son of Alexander Dalziel, portrait painter; originally trained as a copper-plate engraver, he took up water-colour painting and drawing on wood, although a member of the firm of Dalziel Brothers, he never engraved on wood but produced designs for "Dalziel's Arabian Nights," "Dalziel's Bible Gallery," "Pilgrim's Progress," etc.

4131 The Alarm

Illustration for "Dalziel's Arabian Nights," pub. 1864. Drawn on wood.
India proof of wood-engraving by the Brothers Dalziel, $6\frac{3}{4}$ by $5\frac{1}{8}$ (0·17 × 0·13).
Presented by Mr. Gilbert Dalziel, 1925.

DANBY (Francis), 1793–1861

Born in County Wexford; studied under a landscape painter named O'Connor, in Dublin. In 1813 teacher of water-colour drawing at Bristol. After teaching art in Bristol, he removed to London in 1825, and elected R.A.; lived abroad 1830–1842. He died at Exmouth.

437 The Fisherman's Home, Sunrise

At the foot of a rocky promontory which projects into a lake in a dark mass against the glow of the sunrise is a fisherman's cottage. Nearer is a man in a boat preparing to put off. Exh. R.A., 1846.
Canvas, 30 by 42 (0·76 × 1·07).
Vernon Collection, 1847.

DANIELL (Thomas), 1749–1840

Apprenticed to a heraldic painter; subsequently took to landscape painting and engraving; in the East, 1783–1793; A.R.A., 1796; R.A., 1799.

899 View on a Nullah, Bengal [Ministry of Transport]

A woody landscape, European travellers with attendants crossing a bridge. Signed "T. Daniell, 1827."
Canvas, $38\frac{1}{2}$ by 54 (0·97 × 1·37).
Bequeathed by Mrs. William Mansfield, 1872.

DAVIS (Henry William Banks), 1833–1914

Born at Finchley; won silver medal at R.A. Schools and began exhibiting at R.A. 1849. Besides painting landscapes, portraits, and animal subjects, for which he was best known, he was also a sculptor; A.R.A., 1872, chiefly on the score of his bronze, "Trotting Bull"; worked at Boulogne, 1861–63; returned to England, 1872; R.A., 1877; member of Société Nationale des Beaux-Arts, 1893. Lived at Rhayader, in Wales, after 1892.

1528 Mother and Son

A mare and foal in the sunlight on a breezy cliff-top; green and purple sea behind them. Insc. "H. W. B. Davis, 1881." Exh. R.A., 1881.

Canvas, 20 by 30 (0·51 × 0·76).

Tate Gift, 1894.

1608 Returning to the Fold

Sheep passing over a hillside, feeding as they go; left, a shepherd with two dogs against the warm sunset light, which illumines the sky behind a group of elms surrounding a church in the distance. Insc. "H. W. B. Davis, 1880."

Canvas, 26¾ by 47¾ (0·68 × 1·21).

Exh. R.A. and Chantrey Purchase, 1880.

1774 Approaching Night

Right, the moon breaking through clouds; in the darkened landscape are a hut with a shepherd watching his flock and a wagon passing along a road. On the hills, mid-distance, men burning weeds and a group of cows descending from the high ground. Insc. "H. W. B. Davis, 1899."

Canvas, 22 by 36 (0·56 × 0·91).

Exh. R.A. and Chantrey Purchase, 1899.

1782 After Sunset

Cattle in a water meadow just after sunset; left, a stream reflecting the glow; red-roofed cottages and rising ground beyond. Insc. "H. W. B. Davis, 1900."

Canvas, 59½ by 95 (1·51 × 2·41).

Exh. R.A. and presented by the Artist, 1900.

DAVIS (Mary)

3004 Masques and Bergamasques

Design for a fan. Two women in fancy dress peering behind a black and gold screen with a rose-red curtain on the left; right, a pierrot and two women, one wearing a mask, stand against a black curtain.

Water-colour, on silk, 7½ by 16 (0·19 × 0·41).

Presented by the National Loan Exhibition Fund Committee, 1914.

DEVERELL (Walter Howell), 1827–1854

Born at Charlottesville, Virginia, U.S.A.; brought to England, 1829; attended art classes, where he made friends with Rossetti, 1843. In 1846 he was admitted to the R.A. Antique School, and in 1848 was appointed assistant master in the Government School of Design. He exhibited his first picture, "Reposing after the Ball," at the R.A., 1847; on Collinson's retirement, Deverell was proposed as a member of the Pre-Raphaelite Brotherhood, 1850, but his nomination was never confirmed. His health failed before his talent had fully developed and he died at Margaretta Terrace, Cheyne Walk.

2854 Lady Feeding a Bird

A lady in a pink dress, with a dog at her feet, is standing facing towards the left; her left hand raised, and her face lifted towards a bird in a cage, hanging on the door-post of a small conservatory with a vine; in her right hand she holds a white cup. Behind her, a garden with a broad path and flower borders, and trees in the distance. Signed, "W.H.Δ."

Canvas, 33 by 22½ (0·84 × 0·57).

Purchased out of the Mackerell Fund, 1911.

2865 Study of Head

Portrait of Spencer Deverell, brother of the artist.

Profile head of a youth, with long curly hair, looking to the right.

Pencil, 3⅜ by 2⅞ (0·09 × 0·07).

2866 Study of a Child

Portrait of Wykeham Deverell, brother of the artist.

A young child full length lying asleep, with head on a cushion.

Pen and ink, 2⅜ by 4⅜ (0·07 × 0·12).

2867 Study of a Girl

Portrait of Jemima Deverell, sister of the artist.

A young girl in a bonnet, with hair parted in the middle, and ringlets, looking towards left.

Pencil, 3 by 2 (0·08 × 0·05).

2868 Louisa

Profile head of young girl with dark hair, and a cap with a blue ribbon, looking to the right. Lower part to right missing.

Pencil with water-colour, oval, 5½ by 4 (0·14 × 0·10).

Nos. 2865-2868 Presented by Mr. Wykeham Deverell, 1912.

3273 Eustatia

Woman in dark brown cape with hood, facing to left, three-quarter length, standing in front of an open glass door; right, on the wall of the house, a creeper with small red flowers.

Canvas, 22 by 14 (0·56 × 0·35).

Presented by Mr. A. E. Anderson, 1918.

3429 Twelfth Night (Act II, Scene 4)

The Duke seated in the centre, with Viola, left, and the jester, right. Behind are minstrels and courtiers, and a flight of steps leading to a garden with trees on the right.

Probably done as a study for an etching for the *Germ*. The artist painted an oil picture of the subject, which belongs to Mrs. Steele-Roberts, of Chirk.

Pen and ink, on cream paper, 8½ by 11½ (0·26 × 0·29).

Purchased out of the Clarke Fund, 1919.

DEVIS (Arthur), 1711–1783

Born at Preston; pupil of Tillemans; Free Society of Artists, 1761–1780. Died at Brighton.

3317 Portrait of a Lady in a Park [N.G.]

Small full-length in a landscape. A middle-aged lady standing three-quarter left, in pale red silk gown, lace cap with black ribbon, blue silk workbag on left arm, ivory shuttle in right hand. Trees behind to left; to right, the wing of a house with distant hills and grey-blue cloudy sky above. In the Collection of Sir James D. Linton.

Canvas, 24 by 16 (0·61 × 0·41).

Purchased from Walker's Gallery out of the Florence Fund, 1918.

DE WINT (Peter), 1784–1849

Born in 1784 at Stone, Staffs; in 1802 he was placed under John Raphael Smith, engraver; married the sister of his fellow pupil, W. Hilton; student at R.A. Schools, 1809; exhibited occasionally at R.A., but mostly at R.W.S., of which he was elected associate, 1810, and member, 1811. He painted English landscape in oil and water-colour. Died in London, 1849.

3477 Knaresborough Castle [V. & A. Mus.]

Tower of the castle seen, left, on a hill, rising above river and a cottage; right, clump of trees; pale grey sky.

Water-colour, 11¼ by 11 (0·29 × 0·28).

3478 View near Oxford: Sketch [V. & A. Mus.]

Right, two lofty trees with a cart and a team mounting a hill; left, the towers of Merton College and Christ Church seen above roofs and trees; pale grey sky.

Water-colour, 11¾ by 18¼ (0·30 × 0·46).

3479 Lincoln Cathedral from the Castle Moat [V. & A. Mus.]

Centre, the towers of the cathedral rise in the centre above the hollow of the empty moat full of vegetation; pale blue sky with tawny clouds; left, buildings.

Water-colour, 15¾ by 20 (0·40 × 0·51).

3480 Roman Canal, Lincolnshire [V. & A. Mus.]

Canal in foreground, right, with cattle and wooden bridge, meadow and hills behind; a hay-wagon and barge with hay in centre; thundery sky, with blue gleams, left.

Water-colour, 9⅝ by 21⅞ (0·24 × 0·55).

3481 Kenilworth Castle [V. & A. Mus.]

Bare field in foreground; castle in middle distance, left, with wooded valley and roofs, right; pink and amber sunset sky.

Water-colour, 11 by 16½ (0·28 × 0·42).

3482 Bray on the Thames: Sketch for the Finished Drawing. No. 3487 [V. & A. Mus.]

Punt on river Thames, left; Bray Church tower rising among trees, left centre.

Water-colour, 10⅝ by 18½ (0·27 × 0·47).

3483 Cornfield, Ivinghoe, Buckinghamshire

Foreground, yellow harvest field with harvesters and wagon, right; behind, spire of Ivinghoe Church, seen above red roofs and against distant line of chalk hills; left, clump of dark trees; dun clouds, with gleam of blue.

Water-colour, 11¾ by 17¾ (0·30 × 0·45).

3484 A Road in Yorkshire

Dark moors under grey stormy sky, with pale distant hills to right.

Water-colour, 5⅞ by 14⅝ (0·14 × 0·37).

3485 Harvest Time: Lancashire [V. & A. Mus.]

Harvesters and wagon in centre; behind, left centre, farm buildings and trees; right distance, plain and rising moorland; pale rose-flushed sky.

Water-colour, 12¾ by 24¾ (0·32 × 0·63).

3486 Cottage and Harvesters [V. & A. Mus.]

Centre, clump of trees and red-roofed farm, with washing hanging out, to right; distant hills, left; grey sky.

Water-colour, 8¾ by 14¾ (0·22 × 0·37).

3487 Bray on the Thames from the Towing Path [V. & A. Mus.]

Foreground, river plants, bulrushes and osiers; river in middle distance, with ferry barge and punt, left; behind, flat meadows and trees with Bray Church tower, left centre, and red roofs, right; pale blue sky with faint rose-purple clouds.

Water-colour, 14¾ by 25¾ (0·37 × 0·65).

3488 Burning Weeds: Sketch [V. & A. Mus.]

Bare flat fields in foreground; middle distance, right, a church spire and farm building among trees; left, smoke of burning weeds; behind, hills, with tower, left; clear pale sky.

Water-colour, 8 by 21¾ (0·20 × 0·55).

3489 A Warwickshire Lane

Foreground, a reddish road with trees right and left, and a red cottage on the left. Distant view of a valley with a church tower seen through dark tree tops; fine stormy sky.

Water-colour, 12 by 18¼ (0·31 × 0·47).

3490 The Trent, near Burton [V. & A. Mus.]

Foreground, river with hay barge; behind, a hayfield with trees, left; a town with a spire on hill, right; behind, a red-sailed barge on the river.

Water-colour, 8¾ by 17¼ (0·21 × 0·44).

3491 View of Tours, France [V. & A. Mus.]

Left centre, western tower of Tours Cathedral in distance; foreground, field with small figures; clumps of trees left and right, and, in centre, dark red roofs of a house rising above trees.

View of Loire, left, in distance; pale rose-flushed sunset sky.

Water-colour, 5⅞ by 12⅛ (0·14 × 0·31).

3492 Bridge over a Branch of the Wytham [V. & A. Mus.]

Large-scale study of an arched bridge, with railing and man's figure right, at the top and, left, a roof and trees; only a narrow strip of sky seen above the bridge; foreground, below, on left, figure of a kneeling woman in a white cap washing fish in a basket in the river and, to the right, rushes and flowers.

Water-colour, 16¾ by 20½ (0·42 × 0·52).

3493 On the Eden, Cumberland [V. & A. Mus.]

Foreground, water and yellow harvest meadow; behind, low-wooded line of hills; pale luminous sky with a mass of cloud, left.

Water-colour, 8⅞ by 19⅛ (0·22 × 0·49).

3494 Distant View of Nottingham [V. & A. Mus.]

Foreground, the river Trent, with cattle and a cart in the water; behind, left, trees, and Nottingham Castle; right, clump of trees and distant hills.

Water-colour, 5⅝ by 23½ (0·14 × 0·59).

3495 Hayfield, Yorkshire [V. & A. Mus.]

Harvest field with wagons; hills behind; cloudy sky.

Water-colour, 9½ by 12¾ (0·24 × 0·32).

3496 Westmoreland Hills, Bordering the Ken [V. & A. Mus.]

Foreground, golden harvest field, with wagons and harvesters; river Ken and flat marshes in middle distance; behind, panorama of opalescent mountains; cloudy sky with gleams of blue.

Water-colour, 5⅞ by 25⅝ (0·14 × 0·65).

3497 Ruins of Bishop's Palace, Lincoln Castle

Foreground, mass of stones and ruined masonry; behind, pointed window in a massive wall, with trees left and right, and above the trees, right, the western towers of Lincoln Cathedral.

Water-colour, 16¾ by 20⅝ (0·42 × 0·52).

3498 A Cornfield : Sketch [V. & A. Mus.]

Foreground, cornfield with harvesters unfinished; behind, tree in centre and extensive landscape with intense blue shadows on right; above, a pale golden sky.

Water-colour, 6½ by 19 (0·16 × 0·48).

3499 View of London from Greenwich Park : Sketch

Trees in foreground; right, Greenwich Hospital and, behind, the river marshes and distant hills; left, in distance, St. Paul's; beyond, shipping.

Water-colour, 5 by 15⅛ (0·13× 0·38).

Nos. 3477-3499 bequeathed by Mr. John Henderson, 1879.

3809 View on the Thames

A view of the river; foreground, left, the river bank with trees; right, the river with a barge afloat; centre, three cows and a man on horseback by the water edge; middle distance, trees with houses on right and left banks; distance, low hills; two birds in a grey sky.

Water-colour, 6¼ by 18⅝ (0·16 × 0·47).

Purchased out of the Duveen Drawings Fund (No. 18) at Christie's Sale, April 27, 1923.

3823 Landscape with Horses grazing

Foreground left, some horses on a little hill; near middle distance, a belt of trees with some houses near the right centre; beyond, a plain in half-sunlight with glimpses of a river; low hills in the distance, right; light grey cloudy sky, with sunshine.

Paper on canvas, 15½ by 23¼ (0·39 × 0·59).

Purchased out of the Grant-in-Aid "T" Fund from Miss G. M. Bostock, 1923.

DICK (W. Reid), R.A.

3449 "Androdus"

Mask of a man, slightly inclined forward.

Bronze, 8¼ by 7¾ (0·21 × 0·20).

Exh. R.A. and Chantrey Purchase, 1919.

DICKSEE (Sir Frank), 1853–1928

Born in London; son of Thomas Francis Dicksee, who illustrated Shakespeare; he studied at the R.A. Schools and first exhibited at the R.A. in 1876 at a time when "art was synonymous with romantic and sentimental illustration." He achieved success with "Harmony" (1877), and his art remained unchanged in essentials until the end. He painted many portraits and some landscapes. He was elected A.R.A. in 1881, R.A. in 1891, and P.R.A. in 1924. Died in London.

1587 Harmony

Against the light of a stained-glass window a girl in mediæval costume of yellow and purple silk is playing on a carved and painted organ. A young man seated near her leans over the instrument listening and gazing with rapt attention. Insc. "FRANK DICKSEE, 1877."

Canvas (arched top), 61½ by 36½ (1·55 × 0·93).

Exh. R.A. and Chantrey Purchase, 1877.

1839 The Two Crowns

A young king in golden armour on a white charger entering a city, with banners waving, at the head of his victorious men-at-arms; he sees a bronze crucifix, the crown of thorns contrasting with the crown of gold that encircles his helmet. Gaily-dressed maidens with chaplets of rose and anemone strew flowers in his path, and other ladies shower down roses from the balcony on the left. Insc. "FRANK DICKSEE, 1900."

Canvas, 91 by 72 (2·31 × 1·83).

Exh. R.A. and Chantrey Purchase, 1900.

DIGHTON (William Edward), 1822–1853

Studied under William Müller (1838–1841), and afterwards under Frederick Goodall; exh. at R.A. and B.I. from 1844 to 1851, after which date he visited the East. Died at Hampstead.

2855 Jerusalem

The white buildings of Jerusalem with its walls and mosques seen across a valley; in the foreground are prickly pears and the seated figure of an Arab.

Water-colour, 16⅞ by 29¾ (0·43 × 0·76).

Presented by Lady Scott, Miss E. G. Hill, and other friends and relations of W. E. Dighton, 1911.

DIXON (Harry)

1705 Lions

A lion, lioness and cub, leaving their rocky fastness for the wide, moonlit desert. Insc. "H. DIXON, 1891."

Water-colour, 25½ by 46⅝ (0·65 × 1·19).

Exh. R.A. and Chantrey Purchase, 1891.

DOBSON (William), 1618–1646

Born in London; probably studied under Francis Clein, the manager of the Mortlake Tapestry Works; apprenticed to Robert Peake, the younger, a painter and picture-dealer, in Snow Hill. Employed by Van Dyck from about 1635, and subsequently recommended to Charles I. Succeeded Van Dyck as Serjeant Painter in 1641; worked in Oxford and London.

1249 Endymion Porter [N.G.]

Endymion Porter, patron of the arts, 1587–1649.

Standing, bareheaded, an amber-coloured doublet, with silver braid and buttons, slashed sleeves and a collar of point lace; left arm on a stone plinth; in his hands a fowling-piece. To the left, a page bearing a dead hare; the head of a dog in the left-hand corner of the picture. Nearly full face, three-quarters length.

From the Walsh-Porter Collection (not in 1810 or 1826 Sales; possibly in 1816 Sale); said to have been seen by Waagen (1856) in Lord Warwick's possession.

Canvas, 58 by 49 (1·47 × 1·24).

Purchased at Lord Monson's Sale (17), May 12, 1888.

DODD (Francis), A.R.A.

3957 A Smiling Woman

Head and shoulders of a woman, head turned to left, almost in profile; fair brown hair, ear-rings and pearl necklace; white dress, light olive-green background. Signed "F. D."

Canvas, 24 by 20 (0·61 × 0·53).

Exh. R.A. and Chantrey Purchase, 1924.

4227 Portrait of Edward Garnett

Three-quarter length, seated, facing left. Signed "Dodd."

Charcoal, on cream paper, 13¼*h.* by 10¼*w.* (0·34 × 0·26).

Exh. N.E.A.C., autumn, 1926.

Purchased out of the Duveen Drawings Fund, 1927.

DONALDSON (Andrew B.)

1723 Puente San Martin, Toledo

The old bridge over the Tagus, from the road leading from Toledo. A woman with red handkerchief on her head on the road, a muleteer riding under the archway; three mules and their driver, beyond the bridge; blue sky with clouds. Insc. "A. B. D., 1889." Exh. R.I., 1890.

Water-colour, 25¼ by 12½ (0·64 × 0·31).

Presented by Miss Louisa Twining, 1899.

DOUGLAS (Edwin), 1848–1914

Born at Edinburgh; studied at R.S.A., and influenced by Landseer; began exhibiting at R.S.A., 1865. Painted racehorses ("Persimmon," in the Royal Collection) and equestrian portraits for Sir Charles Tennant and Sir Robert Jardine. Moved to Dorking, 1879, and began to exhibit at R.A.; died at Findon, Sussex.

1558 Mother and Daughter

A Jersey cow and calf standing in water under the shade of a tree on a summer's afternoon. Insc. "E. D., 1875." Exh. R.A., 1876.

Canvas, 55½ by 43½ (1·41 × 1·10).

Tate Gift, 1894.

DOUGLAS (Sir William Fettes), 1822–1891

Born in Edinburgh; spent 10 years in business, but at 25 entered the R.S.A. Schools; first exhibited at R.S.A. in 1845. His earliest works were portraits, but he painted in the country with the Faeds and Alexander Fraser, and turned to figure subjects; he is best known for his intense still-life studies and his paintings of interiors; painted a few fine landscapes after 1870; A.R.S.A., 1851; R.S.A., 1854; Secretary, 1869; Curator, 1877, and President in 1882. He died at Newburgh, in Fife.

617 Bibliomania

The interior of bookseller's shop; left of a counter, laden with books and parchment deeds, a customer in old-fashioned dress, wiping his spectacles with a red handkerchief and talking to the bookseller, right. Behind the customer, left, two other men examining books on a stall in the street; background, and houses figures. Insc. "W. F. Douglas, 1852."

Canvas, 34 by 50 (0·86 × 1·27).

Bequeathed by Mr. Jacob Bell, 1859.

DOWNMAN (John), 1750(?)–1824

Born (apparently) near Ruabon; entered R.A. Schools, 1767; pupil of Benjamin West; exh. R.A., 1770–1819; A.R.A., 1795; buried at Wrexham.

2233 Lady Clarges

Three-quarters, left. The base of a column forms the background. Signed and dated 1790.

Coloured drawing, oval, 8 by 6½ (0·20 × 0·16).

Bequeathed by Miss J. E. Gordon, 1896.

3316 Sir Ralph Abercromby and His Secretary or Son? [N.G.]

Left, Sir Ralph, scarlet coat with dark blue facings, looks up from his chair to the younger man in black coat and breeches, who is seated, right, on a table. Sir Ralph lays his hand on a "Plan of the Town and Bay of St. George in Grenada," lying on the red table-cloth. Background, grey wall with a "map of the Island of Carriacon," and left, a crimson window curtain.

Canvas, 30 by 25 (0·76 × 0·63).

Presented by Mr. Louis Duveen through the N.A.C.F., 1918.

3544 Lady Delaval [N.G.]

Profile left to waist, powdered hair, tall grey hat with ribbons and white scarf, white muslin dress and black sash. Background level landscape and foliage. Signed and dated "John Downman, R.A., 1792."

Canvas, round, 30½ in. diam. (0·77).

Presented by Mr. A. A. de Pass, 1920.

DRAPER (Herbert James), 1864–1920

Born in London. Studied art at the R.A. Schools and in Paris and Rome. He won the R.A. Gold Medal and Travelling Studentship (1889) and settled in London in 1891 He exhibited at the R.A. from 1890. His chief works include "The Sea-Maiden," "Calypso's Isle," "Tristram and Iseult," "The Golden Fleece." He decorated the ceiling of the Drapers' Hall in the City. He died in London.

1679 The Lament for Icarus

Icarus lies dying upon a rock where the tide has left him, his head supported by a water-nymph, who sings a dirge to the accompaniment of a lyre played by the nymph at her side; a third nymph is climbing from the water and weeds below on to the rocks to gaze upon the hero.

Canvas, 71½ by 60 (1·80 × 1·52).

Exh. R.A. and Chantrey Purchase, 1898.

DRESSLER (Conrad)

2242 John Ruskin

Modelled at Brantwood in 1884.

Terra-cotta bust, 16 by 12½ (0·41 × 0·32).

Presented by Mr. T. Thornton, 1901.

DRURY (Alfred), R.A.

1757 Griselda

Bust of a young girl. On the bronze pedestal is a small four-winged cherub, the head concealed to indicate her story of hidden love. Insc. "A. DRURY, 1896."

Bronze, 21 *h.* (0·53), including the Devonshire green marble base.

Exh. R.A. and Chantrey Purchase, 1896.

DUNBAR D. (Jun.), flourished 1840–1859

Exh. at R.A., 1840–1859; medallions of Grace Darling and of her father; exh. R.A., 1848 (Nos. 1416, 1415).

2249 Grace Darling [N.P.G.]

Bust of a woman, dressed in a bodice with a deep collar; head turned slightly to the right.

Marble, 24½ *h.* 17 *w.* 10 *d.* (0·62 × 0·43 × 0·25).

Bequeathed by Bishop Maltby, 1860.

DYCE (William), 1806–1864

Born at Aberdeen; worked for a time in the R.A. Schools; visited Rome in 1825 and 1827, meeting the German "Pre-Raphaelites." Nearly gave up art for science, but had a success with portraits; went to Edinburgh, and in seven years painted more than 100; A.R.S.A., 1835. Appointed head of the Government Schools of Design; A.R.A., 1844; R.A., 1848; competed for the decoration of the Houses of Parliament; painted the "Baptism of Ethelbert" in the House of Lords (1846), and a series of frescoes in the Queen's Robing Room illustrating the life of King Arthur, which he left incomplete at his death; died at Streatham.

1407 Pegwell Bay, 1858 [N.G.]

The seashore at low tide; evening light reflected from the sun, setting behind clouds; foreground, three women; a boy with a toy spade, left. Low ridges of rock stretching seawards in middle distance; beyond the chalk cliffs of the bay, crowned with verdure; in the sky may be seen the great comet of 1858. Exh. R.A., 1860.

Canvas, 24½ by 34½ (0·62 × 0·87).

Purchased out of grant-in-aid and special vote, ex Coll. J. Brand's, at Christie's 1894.

1426 St. John leading the Blessed Virgin Mary from the Tomb.

The Evangelist standing, foreground, dark grey robe, leading the Blessed Virgin Mary, crimson robe and dark blue mantle; middle distance, left, a garden enclosing the Holy Sepulchre; at the entrance two of the holy women kneel mourning, while two figures (Nicodemus and Joseph of Arimathea?) are leaving the garden. Begun in 1844, but not exhibited at R.A. until 1860, as "St. John leading Home His Adopted Mother."

Canvas, 29½ by 43 (0·75 × 1·14).

Presented by an Anonymous Donor, 1894.

3461 Boy reclining by a Pool

A boy lying on the edge of a stream with his head resting on his hands, right centre, and his feet up to the left. In foreground, water, and on the bank, a stick with string for fishing.

Etching, 3¼ by 5 (0·08 × 0·12).

3462 Cottage Interior

A girl in a white cap, seated on a high-backed chair before a large chimney; to left, a stool and, behind, a square window with sunshine entering.

Etching, 3¼ by 5 (0·08 × 0·12).

3463 Old Woman

An aged woman seen full face in a shawl and head-dress, seated, looking to left, with her hands clasped in front.

Etching, 9⅛ by 7¼ (0·23 × 0·18).

3464 Girl at a Casement

The head of a girl with dark ringlets facing to right, leaning on the framework of a window.

Etching, 4¾ by 3⅛ (0·12 × 0·08).

3465 An Old Mill

Centre, the round base of a mill, surmounting an arch, with out-buildings left and right; on the left, a pond and a tree; to the right, more trees.

Etching, 4 by 5⅞ (0·10 × 0·15).

Nos. 3461-3465 Presented by Miss Dyce, 1919, having been printed in 1915 by Mr. Muirhead Bone from unpublished plates left by William Dyce.

EASTLAKE (Sir Charles Lock), 1793–1865

Born at Plymouth; pupil of B. R. Haydon, and painted portraits at Plymouth; attended R.A. Schools; went to Italy, 1817, and remained there till 1830; A.R.A., 1827; R.A., 1830; appointed Keeper of the National Gallery, 1843, but resigned, 1847, on the re-organisation of its management; appointed Director, 1855–1865; succeeded Sir Martin Shee as P.R.A., 1850; died at Pisa.

397 Christ lamenting over Jerusalem

Our Lord seated, with hands clasped, on a stone under olive trees; He looks to his left towards Jerusalem in the distance; on His right are seated Peter and another disciple, and John and two more are standing a little behind; the others are grouped around, and in the background are various accessories.

Canvas, circular top, 38 by 58¼ (0·96 × 1·48).
Vernon Collection, 1847.

398 Haidee, a Greek Girl

Bust, life size. Exh. R.A., 1831.
Canvas, 24½ by 20 (0·62 × 0·51).
Vernon Collection, 1847.

399 Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389 [Board of Trade]

Francesco Novello di Carrara, last Lord of Padua, conducting his wife, Taddea d'Este, seated on an ass, over a mountain pass, in an escape from the followers of Giovanni Galeazzo Visconti, Duke of Milan, in the valley below. Sismondi, "Histoire des Républiques Italiennes du Moyen Age," ch. iii. Exh. R.A., 1850.

Canvas, 50 by 40 (1·27 × 1·02).
Vernon Collection, 1847.

898 Lord Byron's Dream [Board of Trade]

A Greek landscape, with mountains and a view of the sea. Painted in Rome, 1827, for the Earl of Leven and Melville. Exh. R.A., 1829.

Canvas, 45 by 66 (1·14 × 1·67).
Bequeathed by Mr. Thomas Howard, 1872.

1395 Portrait of Mrs. Charles H. Bellenden Ker [Home Office]

Life size; dressed as an Italian peasant girl, plum-coloured velvet bodice, red skirt, short sleeves of lilac-coloured satin, a shoulder-knot of white silk ribbons; blue sky with light clouds.

Canvas, 29½ by 24 (0·75 × 0·61).
Bequeathed by Mr. C. H. Bellenden Ker, 1893.

1398 Ippolita Torelli

The wife of Baldassare Castiglione, an Italian soldier, statesman and poet (1478–1529). Life-size figure seated, plum-coloured velvet gown, low-cut bodice, large sleeves lined with pale rose-coloured silk; a white kerchief, folded like a turban, on her head; background, green drapery. Exh. R.A., 1851.

Canvas, 35¼ by 28⅝ (0·89 × 0·73).
Bequeathed by Lady Eastlake, 1893.

EDRIDGE (Henry), 1769–1821

Born at Paddington; son of a tradesman in St. James's. At the age of 15 apprenticed to William Pether, a mezzotint engraver; studied at the R.A. Schools, where he attracted the attention of Sir Joshua Reynolds. At first he painted portraits; in 1789 he met Thomas Hearne and sketched landscape with him. A.R.A. 1820; sketched in France, 1817 and 1819. Died in London.

4299 Landscape, with Mill

Pencil heightened with white, on grey paper, $10\frac{1}{8}$ by $15\frac{7}{8}$ (0·26 × 0·40).

4300 Seashore with Cliff

Inscr. "E. H., Sept. 24, 1818."
Pencil, $9\frac{7}{8}$ by $14\frac{3}{4}$ (0·25 × 0·37).
Bequeathed with 4299 by Mr. J. R. Holliday, 1927.

EDWARDS (Edwin), 1823–1879

Born at Framlingham, in Suffolk; studied for the law, but in 1861 retired from the legal profession and took up etching and oil painting, as the result of his acquaintance with Fantin, Jacquemart, and Legros; worked in Cornwall, and also on the Thames at the same time as Whistler; exhibited 54 works at the R.A., and etched some 371 plates.

1690 The Thames from a Wharf near Waterloo Bridge

Hay barges, warehouses, and a crane, foreground, and to right; on the river are miscellaneous craft; on the opposite side, river bank from Somerset House to the Temple, during the building of the Embankment; grey and threatening sky.
Canvas, 25 by 57 (0·63 × 1·45).
Presented by Mrs. Edwards, 1900.

EGG (Augustus Leopold), 1816–1863

Born in London; studied at Sass's and R.A. Schools, exhibiting as early as 1838. He entered at once upon the line of illustration and *genre* that was to be his, as it was Leslie's. In later life he proved a friend to Holman-Hunt; A.R.A., 1848; R.A., 1860; died, during a journey in Africa for his health, at Algiers.

444 Scene from "Le Diable Boiteux"

Patricio and his two friends, having breakfasted at a tavern, have called for the reckoning, which amounted to fifty reals. As Patricio had but 30 in his purse, he is forced to leave in pawn his rosary, adorned with silver medals. Le Sage, "Devil on Two Sticks," ch. vii. Exh. R.A., 1844.
Canvas, 34 by 44 (0·86 × 1·12).
Vernon Collection, 1847.

1385 Beatrix Knighting Esmond

A scene from Thackeray's "Esmond" (Book II, Chap. 15).
An oak-panelled room full of Jacobean furniture, Turkey carpet on the floor, Beatrix, right, standing, white silk gown, with front of amber-coloured brocade, extending her right arm, holding a sword towards

Esmond, who kneels before her in a military uniform of Queen Anne's reign. Through an open door, left, Rachel, Lady Castlewood, in blue silk dress with white muslin sleeves and black head veil, has just entered, with the Dowager Viscountess leaning on her arm. Painted in 1857; exh. R.A., 1858.

Canvas, 33½ by 45½ (0·85 × 1·15).

Purchased from Mr. A. D. Hogarth of Brompton, out of the Clarke Fund, 1893.

3278-3280 Past and Present

Presented by Mrs. Alec Martin, 1918.

In the first picture the husband discovers his wife's infidelity; he dies five years afterwards. The two other pictures represent the same moment of a night a fortnight after his death. The same little cloud is shown under the moon. The two children see it from the room in which they are praying for their lost mother; the mother sees it from behind a boat under a vault on the river shore.

3278 Past and Present, No. 1

A Victorian interior; centre, a round table; right, a man seated, a letter clenched in his left hand; at his feet his wife lies face downwards, her hands clasped in front of her; left, two little girls kneeling and building a card castle on a chair. Signed "AUGT. EGG, 1858."

Canvas, 25 by 30 (0·64 × 0·76).

3279 Past and Present, No. 2

Foreground, left, under an arch by the river, a woman with a baby, leaning against a boat and gazing at the moon; middle distance, the river at low tide with posts and barges; distance, left, a bridge, and, right, wharves and factories; a clear sky with three-quarters moon, to right. Signed "AUGT. EGG, 1858."

Canvas, 25 by 30 (0·64 × 0·76).

3280 Past and Present, No. 3

A bedroom with an open window, centre; left of the window, a girl seated gazing at the moon; at her feet kneels a younger girl saying her prayers; further left, a bed and a chair; right, a dressing-table with a mirror, and a chair; through the window a clear sky with houses and trees, a three-quarter moon above; a moment of time identical with that of No. 3279. Signed "AUGT. EGG, 1858."

Canvas, 25 by 30 (0·64 × 0·76).

ELWELL (F. W.)

3450 The Beverley Arms Kitchen

A flagged kitchen, with large window, left; through which the sunlight falls upon a plate-shelf, filled with metal cooking utensils; foreground, near a long table, two maid-servants, one seated, plucking a fowl, the other standing; through an open door beyond, another maid washing dishes.

Canvas, 50½ by 40½ (1·28 × 1·03).

Exh. R.A. and Chantrey Purchase, 1919.

EMANUEL (Frank L.)

2894 Kensington Interior

The lofty hall of a London house leading towards a door opening into a sunlit room with a vista of trees at the back; the floor covered with long oriental rugs. Above the door, the model of an old ship; black iron lamp hangs in the curve of the staircase, right.

Canvas, 35½ by 45½ (0·90 × 1·15).

Exh. R.A. and Chantrey Purchase, 1912.

EPSTEIN (Jacob)

3187 Head of a Girl

Head and shoulders; head slightly inclined to right; hair parted in the middle and hanging loose. Insc. "EPSTEIN."

Bronze, 14¾, base 15¾ by 8 (0·37 × 0·40 × 0·20).

Presented by the Contemporary Art Society, 1917.

3646 Nan

Head and shoulders, draped; long hair; large earrings.

Bronze, 17½ in. *h.* (0·44); base, 15 in. by 8½ in. (0·38 × 0·21).

Exh. R.A. and Chantrey Purchase, 1922.

3849 Kramer

Head and shoulders; head slightly raised; long thick hair and strong features.

Bronze, 25 *h.* (0·64), base 21 by 10 (0·53 × 0·25).

Presented by the Contemporary Art Society, 1924.

4238 The Visitation

Woman in long dress, standing; hands raised and clasped in front; two long plaits of hair.

Bronze, 65 *h.* by 18 *w.* by 18½ *d.* (1·65 × 0·46 × 0·47).

Presented by the Contemporary Art Society, 1927.

4418 Bust of Mrs. Godfrey Phillips

Head and shoulders; full face, short hair with fringe, dress with a turned-up collar.

Bronze, 18 *h.* by 17 *w.* by 8 *d.* (0·46 × 0·43 × 0·20).

Presented by Mr. A. E. Anderson, through the N.A.C.F., 1928.

4424 Nude Figure

A negro girl, reclining to right. Signed "EPSTEIN."

Pencil, 17¾ by 21¾ (0·45 × 0·55).

4425 Nude Figure

A negro girl, with a slight garment round her waist, reclining to left.

Pencil, 18½ by 21¾ (0·47 × 0·55).

Nos. 4424, 4425 purchased out of the Duveen Drawings Fund, 1928.

D'ERLANGER (BARON RUDOLPHE)

3669 Street in Cairo

Foreground, houses left and right, figures in native costume; background, left, a projecting house, right, a street with houses further back; grey sky.

Signed "R. D'ERLANGER."

Panel, 7¼ by 5 (0·19 × 0·13).

Presented by Sir Joseph Duveen, 1922.

ETTY (William), 1787–1849

Born at York; apprenticed in 1798 to a letterpress printer at Hull, with whom he served seven years; removed to London in 1806, and entered the R.A. Schools, 1807, becoming the pupil of SirThomas (then Mr.) Lawrence. He continued throughout his life a student in the School of the R.A.; he had little success at first, but at last established his reputation by such works as "The Coral Finders," 1820, and "Cleopatra," 1821. In 1822 Etty went to Italy, finding the greatest attraction in Venice. He returned to London, 1824; A.R.A., 1824; R.A., 1828; he contributed 136 works to the R.A. exhibitions, and in 1849 held an exhibition of 130 works at the Society of Arts, which displayed his exceptional powers as a colourist and master of the processes of oil painting; he died at York on November 13 of the same year.

356 "Youth on the Prow, and Pleasure at the Helm" [N.G.]

"Fair laughs the morn, and soft the Zephyr blows,
While proudly riding o'er the azure realm,
In gallant trim, the gilded vessel goes,
Youth on the prow, and pleasure at the helm,
Unmindful of the sweeping whirlwind's sway
That, hushed in grim repose, expects his evening prey."—GRAY.

A golden boat with two triangular sails, upon one are two birds and a flower garland; in it four partially draped figures, two upright, the further two reclining, one steering, the other blowing a bubble from a horn; three other nymphs in the blue water about the swan-necked prow; Zephyr is on a white cloud; under him, the shadow personifying the whirlwind; draperies white, green, dark blue and rose-coloured. Exh. R.A., 1832.

Canvas, 62 by 46 (1·57 × 1·17).

Vernon Collection, 1847.

357 Man in Persian Costume [LEICESTER]

The left hand rests on a shield. Exh. B.I., 1834.

Canvas, 15½ by 11½ (0·39 × 0·29).

Vernon Collection, 1847.

358 Imprudence of Candaules, King of Lydia [OLDHAM]

The King showed his wife by stealth to his minister Gyges. The Queen, Nyssia, indignant, gave Gyges the choice either to suffer death himself or to slay the King. The minister chose the second alternative, married Nyssia, and reigned over Lydia 38 years. Exh. R.A., 1830.

Canvas, 17¾ by 22 (0·45 × 0·56).

Vernon Collection, 1847.

359 The Lute Player

Four figures on an arched balcony with a vine; right, a man in red cap playing a mandoline; centre, a woman with dark ringlets, striped pink dress, seated, leaning against a red Persian rug, looking to the right over her shoulder; left, a woman with brown ringlets standing; a negress bearing a dish with fruit.

Wood, 25 by 20½ (0·63 × 0·52).

Vernon Collection, 1847.

360 The Dangerous Playmate

A female figure seated in the open air, with the winged boy cupid on her knees. Exh. B.I., 1833.

Wood, circular, 11 *diam.* (0·28).

Vernon Collection, 1847.

361 Study for a Head of Christ [GLASGOW]

Wood, 18¾ by 14½ (0·47 × 0·37).

Vernon Collection, 1847.

362 Christ appearing to Mary Magdalen after the Resurrection

In the background, two angels at the mouth of the sepulchre; foreground, a Roman soldier asleep. Exh. B.I., 1834.

Millboard, 14½ by 24¾ (0·37 × 0·63).

Vernon Collection, 1847.

363 The Duet [DUBLIN]

A man and woman, seated on a terrace, singing, the woman accompanying on a lute, and a black page holding the music; evening. Exh. R.A., 1838.

Wood, 18¾ by 14¾ (0·47 × 0·37).

Vernon Collection, 1847.

364 Window in Venice, during a Festa

Two young women, one fair, one dark, at an open window; a third, behind; an Eastern rug on the window-sill; branches of a vine hang above. Exh. R.A., 1831.

Wood, 23½ by 19½ (0·59 × 0·49).

Vernon Collection, 1847.

365 The Magdalene [STOCKPORT]

Mary Magdalene, seated, half-length, in the open air; by her side a crucifix, a skull, and an illuminated missal. Exh. R.A., 1842.

Canvas, 19 by 15 (0·48 × 0·38).

Vernon Collection, 1847.

366 Bathers surprised by a Swan [LIVERPOOL]

Exh. R.A., 1841.

Wood, circular, 38½ *diam.* (0·97).

Vernon Collection, 1847.

614 The Bather, At the Doubtful Breeze Alarmed

A woman standing in a shaded pool, and listening. Exh. R.A., 1841.

Canvas, 25 by 19 (0·63 × 0·48).

Bequeathed by Mr. Jacob Bell, 1859.

1795 Pandora crowned by the Seasons

Pandora standing, centre; Vulcan sits at her feet, right; Venus reclines on a vermilion couch with Cupid beside her, left. The four seasons float through the air, crowning the new-formed woman. Study for the picture of 1824.

Oil, on paper, 6 by 7 (0·15 × 0·18).

Bequeathed by Mr. Henry Vaughan, 1900.

4108 Venus and Cupid

A naked woman standing in a stream; head turned right; left arm raised, holding the branch of a tree; a white dove on a lower branch; on the bank, right, a small Cupid; background, left, distant blue hills.

Panel, 27 by 20 (0·69 × 0·51).

Presented by the Exors. of Lord Leverhulme, through the N.A.C.F., 1925.

4384 A Peacock

Study of a peacock, facing left.

Millboard, 19¾ by 25¼ (0·50 × 0·64).

Purchased out of the Clarke Fund from Messrs. Christie, No. 146 in Coll. of E. W. Smithson, great nephew of the Artist, 12th March, 1928.

FAED (Thomas), 1826–1900

Born at Burley Mill, Kirkcudbright; studied at the School of Design, in Edinburgh, under Sir W. Allan and Thomas Duncan; A.R.S.A., 1849. He exhibited at the R.A. for the first time in 1851, and settled in London, 1852. His pictures are generally of Scottish domestic subjects; A.R.A., 1861; R.A., 1864; retired, 1893, owing to partial failure of sight, and died at St. John's Wood.

1525 The Silken Gown

A countrywoman in green dress, red and black striped petticoat, and Indian red handkerchief, seated before her spinning-wheel beside a table where her mother has spread a flowered silk, the offering of the wooer, who is seen conversing with the good man of the house in the parlour behind; left, a little sister sits playing with a red-cloaked doll and a cradle, while a terrier looks on. Insc. "T. Faed, 1860." Exh. R.A., 1863.

Canvas, 37 by 29½ (0·94 × 0·75).

Tate Gift, 1894.

1526 Faults on Both Sides

A young husband and wife, seated close together, looking opposite ways, while a collie dog sits looking over its master's knees bewildered; background, the striped curtains of a bed and other furniture of a cottage. Insc. "T. Faed, 1861." Exh. R.A., 1869.

Canvas, 26½ by 21¾ (0·67 × 0·55).

Tate Gift, 1894.

1527 The Highland Mother

A woman seated in the heather in an open mountainous landscape nursing her baby, wrapped in a red handkerchief. Signed "T. FAED." Exh. R.A., 1870.

Canvas, 10½ by 8 (0·26 × 0·20).

Tate Gift, 1894.

FARINGTON (Joseph), 1747-1821

Born at Leigh, Lancashire; son of the Rev. William Farington, vicar there. Pupil of Richard Wilson, 1763. Studied at the R.A. Schools, 1768, and joined the Incorporated Society of British Artists, 1768. A.R.A., 1783; R.A., 1785; he is chiefly known for his Engraved Views of the English Lakes and for his Diary, published in several volumes in 1922 and after.

4296 Landscape, with Trees and Wagon

Inscr. "JOSEPH FARINGTON, 1787, Sandringham."

Pen and wash, 8 by 10¾ (0·20 × 0·27).

4297 Landscape, with Cattle

Inscr. "JOSEPH FARINGTON, 1787."

Pen and wash, 11½ by 8¾ (0·29 × 0·22).

4298 Cockermouth Castle

Insc. "Cockermouth Castle from the north side of the River Derwent, Joseph Farington, August 17, 1786."

Pen and wash, 5¼ by 12 (0·13 × 0·30).

Nos. 4296–4298 bequeathed by Mr. J. R. Holliday, 1927.

FARQUHARSON (David), 1839–1907

Born in Perthshire; studied art in Edinburgh; from 1886 to 1894 lived in London, and after 1895 at Sennen Cove, Penzance; A.R.S.A., 1882; A.R.A., 1905; died at Birnam, Perthshire.

1648 In a Fog

The fog dispersing before the sun in a park-like landscape; horses and a donkey stand in the bracken; a man is coming up with a halter. Painted on Beer Common, South Devon. Insc. "DAVID FARQUHARSON, 1897."

Canvas, 47½ by 71½ (1·20 × 1·81).

Exh. R.A. and Chantrey Purchase, 1897.

2072 Birnam Wood

A glade and pool with deer, in a wood of Scotch fir and larch. Misty evening, with after-glow shining through the trees. Insc. "DAVID FARQUHARSON, 1906."

Canvas, 66 by 96 (1·67 × 2·44).

Exh. R.A. and Chantrey Purchase, 1906.

FARQUHARSON (Joseph), R.A.

1626 The Joyless Winter Day

A shepherd with his two dogs guarding a flock of sheep on a desolate moor in a snowstorm. Signed "J. FARQUHARSON."

Canvas, 41 by 71 (1·04 × 1·81).

Exh. R.A. and Chantrey Purchase, 1883.

FEHR (Henry Charles)

1749 The Rescue of Andromeda

Perseus with his sword and Medusa's head has just alighted upon the scaly back of the hook-winged monster, at the moment the beast is about to clutch the body of the terrified Andromeda. Insc. "H. C. FEHR, Sc., 1893."

Bronze, 126 *h.* (3·20).

Exh. R.A. and Chantrey Purchase, 1894.

FIELDING (Anthony Vandyke Copley), 1787–1855

Son of a portrait painter in Halifax, Yorkshire; studied under John Varley; began to exhibit at the R.W.S., 1810, and at the R.A., 1811; became a member of R.W.S., 1813, and President from 1831 until his death. His chief works are subjects from the Sussex Downs, sea pieces and aerial effects; he occasionally painted in oil. He died at Worthing.

1720 A View in Sussex

A wide prospect of the Sussex Downs lit up by rays of sunshine; left, a cottage with pathway, a boy and girl walking hand in hand; foreground, a road, with a rustic driving cows; a group of trees in shadow, right, castle on hill in distance. Insc. "COPLEY FIELDING, 1834."

Water-colour, 9 by 13½ (0·23 × 0·34).

Presented by Mr. E. Homan, 1899.

FILDES (Sir Luke), 1844–1927

Born at Liverpool; son of James Fildes, of Chester; educated at South Kensington and the R.A. Schools; soon made a name as a book-illustrator. He turned to oil-painting and first exhibited at the R.A. in 1872. His work was popular from the first, and "The Casual Ward" (R.A., 1874) established his popularity. All his work had a pathetic interest, which culminated in his most popular picture, "The Doctor" (R.A., 1891). After his marriage to the sister of Henry Woods, R.A., he painted for some years in Venice and turned to portrait painting. In 1901 he painted the State Portraits of King Edward VII and Queen Alexandra; and, in 1912, the State Portrait of King George V.

He was elected R.A. in 1887. Died in London.

1522 The Doctor

In a fisherman's cottage, at dawn, a doctor sitting intently watching a sick child wrapped in blankets and placed on pillows supported by two chairs, under the light of a lamp; behind, near the curtained window, the mother is seated, her head buried in her arms; the father stands by and looks at the doctor's face. Exh. R.A., 1891.

Canvas, 64¾ by 96 (1·64 × 2·44).

Tate Gift, 1894.

FISHER (Mark), 1841-1923

Born in Boston, U.S.A., of English and Irish parentage. First trained in the Lowell Institute, but went to Gleyre's studio in Paris, 1861. Elected A.R.A., 1911; R.A., 1919. Awarded medals at exhibitions in Paris, Chicago, and St. Louis. Examples of his work are in many provincial galleries and at Johannesburg, Adelaide and Perth in West Australia.

3028 A Vision of the Sea

A quiet stretch of coast wooded to the water's edge; three figures in the foreground under a large tree, through which the sun is shining.

Canvas, 29 by 32 (0·74 × 0·81).

Exh. R.A. and Chantrey Purchase, 1915.

3553 Feeding the Fowls

Foreground, a field with trees; centre, a fowl house, with two women feeding the fowls; sunlight streaming through the trees; blue sky and white clouds.

Canvas, 24 by 31 (0·61 × 0·79).

Exh. Leicester Galleries (Mark Fisher Exh.) and R.A. and Chantrey Purchase, 1920.

3835 Cows in the Orchard

One white and two brown cows feeding in an orchard; fruit trees in blossom; sheds in the background, left; blue sky above.

Signed "MARK FISHER."

Canvas, 18 by 25 (0·46 × 0·63).

Presented by Mr. W. H. Wood, 1924.

3871 Road through Clover

Foreground, centre, a grassy road through patches of pink clover; on the right, a field of long grass; at the back, some trees, right, silhouetted against a sky of dark grey clouds with patches of blue.

Signed "MARK FISHER." Exh. N.E.A.C., April, 1896.

Canvas, 13½ by 13½ (0·34 × 0·34).

Presented by Mr. W. H. Wood, 1924.

FISHER (S. Melton), R.A.

1678 In Realms of Fancy

Two girls lying on a couch reading; one wears a rose-coloured dress, the other is in spotted white muslin, and leans her head upon the left shoulder of her companion. On the sofa is a soft black cushion with a crane of Japanese design; behind, are palms, azaleas, and other plants.

Canvas, circular, 48 *diam.* (1·22).

Exh. R.A. and Chantrey Purchase, 1898.

FLAXMAN (John), 1755–1826

Sculptor and draughtsman; born at York, son of a plasterer and cast maker in Covent Garden; at 12 gained the first prize of the Society of Arts for a medal; employed by the Wedgwoods to design models for prizes and medallions; first exhibited at the R.A. in 1770

where, 10 years later, he showed his designs for the Chatterton monument. Acquainted with Blake, Stothard, and Romney; spent 7 years in Rome and Italy (1787–94); made drawings for the "Iliad," "Odyssey," and for Dante and Æschylus. A.R.A., 1797; R.A., 1800; first Professor of Sculpture at R.A., 1810. Baring monument at Micheldever, 1805–11, Reynolds in St. Paul's, 1807, and the pedimental group at Woburn, 1820. His outlines to Hesiod were engraved by Blake, 1817. His later works include the statues of Burns and Kemble (Westminster Abbey). Died in London.

3623 Woman and Child

Left, a woman holding a child who stands on a pedestal, right.
Pencil and grey wash, $5\frac{1}{2}$ by $3\frac{1}{8}$ (0·14 × 0·08).
Purchased out of the Clarke Fund from Miss Amy Woolner, 1922.

FOLEY (John Henry), 1818–1874

Born in Dublin; studied in the Schools of the Royal Dublin Society; came to London, 1834, entered the R.A. Schools, 1835. Statues of "Hampden" and "Selden" for the decoration of the Houses of Parliament, "Asia" for the Albert Memorial, and many statues for other public buildings.

1770 Sir Joshua Reynolds, P.R.A.

The first President of the Royal Academy, wearing his Doctor's robe, palette and brush in hand, stands looking out before him as though examining the face of a sitter.
Marble, 7 ft. (2·13).
Bequeathed by Mr. Henry Vaughan, 1900.

FORBES (Stanhope Alexander), R.A.

1544 The Health of the Bride

A wedding breakfast in Cornwall; at the head of a table in the centre of a low room stands the proposer of the bride's health, his figure relieved in dark against a window through which is seen a glimpse of sea and coast, and the mast and yard of a ship; on the right are the bride and bridegroom. Insc. "STANHOPE A. FORBES, 1889." Exh. R.A., 1889.
Canvas, $59\frac{1}{4}$ by $77\frac{1}{2}$ (1·50 × 1·97).
Tate Gift, 1894.

FORD (Edward Onslow), 1852–1901

Born in London; when 18 went to Antwerp and studied painting in the Academy there. In 1871 he went to Munich, and took up sculpture; his bronze statuette, "Folly," now in this Gallery, was the first work cast by the *cire perdue* process in this country during recent times. He executed memorials of General Gordon and statues of Gladstone, Sir Henry Irving, Lord Strathnairn, Queen Victoria and others, and the Shelley and Jowett Memorials for Oxford; A.R.A., 1888; R.A., 1895.

1753 The Singer

A girl with an Egyptian head-dress standing on a small bronze base with Egyptian figures at the corners; playing on a tall enamelled Egyptian harp at her right side; brass base decorated with Egyptian symbols in coloured enamels; on a bronze lotus-shaped pedestal. Exh. R.A., 1889.

Bronze, on black Irish marble base, 20 *sq.*; total height 78 (1·98).

Tate Gift, 1894.

1758 Folly

A young girl laughingly balancing on the brink of a precipice.

Bronze, 3 ft. (0·23), on circular English serpentine base of 9 in.

Exh. R.A. and Chantrey Purchase, 1886.

2971 Sir W. Q. Orchardson, R.A.

Full-face bust; head facing slightly to the right, with the hair brushed back to the left. Insc. on the base "W. Q. ORCHARDSON, R.A.," signed "E. ONSLOW FORD."

Bronze, 24½ (0·62).

Presented by the Orchardson Memorial Committee, 1914.

FOSTER (Miles Birket), 1825–1899

Born at North Shields; at 16 he was placed with Landells, the wood-engraver. At 21 he started on his own account, illustrated many books, and made drawings for the *Illustrated London News*. After 1858 he devoted himself chiefly to water-colour; elected a member of the R.W.S., 1860, and exhibited there and at R.A. chiefly rustic scenes in Surrey. He died at Weymouth.

1977 Cottage at Hambledon

At the foot of stone steps leading from a lane to a group of thatched and whitewashed cottages are seated a young woman with a baby on her lap, and a little girl and a boy who are tying up their gleanings from the cornfields. Signed with monogram.

Water-colour, 16¾ by 25 (0·42 × 0·63).

Bequeathed by Mr. Charles Fraser, 1905.

4016 The Country Inn

Illustration to a Poem in Birket Foster's "Pictures of English Landscape" (published 1863). Insc. "B. FOSTER" and "DALZIEL *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 7 by 5⅜ (0·18 × 0·14).

Presented by Mr. Gilbert Dalziel, 1924.

4050 Landscape

Illustration to "Wordsworth's Poems."

Insc. "B. FOSTER" and "DALZIEL sc." Engraved by the Brothers Dalziel. Proof from the Fairfax Murray Coll.

Wood-engraving, proof on India paper, 5½ by 4½ (0·14 × 0·12).

Presented by Mr. Harold Hartley, 1925.

FOX-PITT (Douglas), 1846–1922

Fifth son of General Fox-Pitt-Rivers ; studied for a short time at the Slade School ; Member of the London Group ; edited and illustrated " The Barbarians of Morocco," by Count Sternberg, 1908 ; his work is also represented in the British Museum, Brighton Art Galleries, Imperial War Museum and Fitzwilliam Museum, Cambridge. Died in London.

3994 Concert on the West Pier, Brighton

Interior of concert room, the orchestra in the middle with Mr. Lyel Taylor conducting, left ; in front, the audience seated on chairs. Signed " D. F. P."

Charcoal and water-colour, $8\frac{1}{4}$ by 11 (0·21 × 0·28).

Presented by Miss Patience Scott, 1924.

FRAMPTON (Sir George James), 1860–1928

Studied under W. S. Frith at Lambeth and in the R.A. Schools (1881). A travelling studentship enabled him to work in Paris under Mercié, 1887. His first exhibited work, " Socrates teaching the People " (1884), was followed by other works of an imaginative kind. " Mysteriarch " (1893) began his revolt from " white sculpture," and he experimented in polychromatic work. He produced decorative sculpture and enamels, jewellery and medals. Elected A.R.A. 1894 ; R.A. 1902. His public monuments include many statues of Queen Victoria (Calcutta, Newcastle-on-Tyne, Winnipeg, Leeds, etc.) ; statues of Queen Mary (Calcutta, Delhi, etc.) ; " Peter Pan " (Kensington Gardens), Edith Cavell Memorial (Charing Cross). His decorative work adorns many public buildings—British Museum, Constitutional Club, Glasgow Art Gallery, Lloyd's Register, Victoria and Albert Museum, Winchester Cathedral, etc. Died in London.

1954 Charles Keene

A posthumous bas-relief of Charles Keene, insc. " CHARLES S. KEENE, born Aug. 10, 1823, died Jan. 4, 1891." On the side columns are two small figures, one turning over the pages of a book, the other lowering the bauble of Punch. The bronze cast was made and presented by Sir George Frampton from the plaster given by Mrs. Edwards.

Bronze, 35 by $23\frac{1}{2}$ (0·89 × 0·59).

Presented by Mrs. Edwards, 1905.

FRASER (Alexander), 1786–1865

Alexander Fraser, the elder, was born at Edinburgh, and studied at the Trustees' Academy, together with Wilkie and Watson Gordon ; first exhibited at R.A., 1810 ; settled in London three years later, and became Wilkie's assistant for a time ; died at Wood Green.

453 Interior of a Highland Cottage

A primitive cottage with log fire, centre of floor, and a large iron pot over it ; the smoke escapes through a hole in the roof ; a boy set to rock a baby has fallen asleep.

Canvas, $27\frac{1}{2}$ by 35 (0·70 × 0·89).

Vernon Collection, 1847.

1789 Figures outside an Inn

Scene from "Peveril of the Peak." Julian, on a grey horse, saluting the hostess, who offers him a parting glass and whispers in his ear "Beware of Trepans." The stranger in black on the bay is Richard Ganlasse; he is drinking a stirrup-cup in the doorway.

Canvas, 17 by 13½ (0·43 × 0·34).

Bequeathed by Mr. Henry Vaughan, 1900.

FRIEDENSON (Arthur)

2138 Runswick Bay

Sunny day in winter, the little Yorkshire fishing village and line of coast looking northward, through the haze. Foreground, a woman and child feeding hens. Insc. "ARTHUR FRIEDENSON, 1907."

Canvas, 39 by 60 (0·99 × 1·52).

Exh. R.A. and Chantrey Purchase, 1907.

FRITH (William Powell), 1819–1909

Born at the village of Aldfield, West Yorkshire; brought to London, 1835; studied under Sass for two years; and at the R.A. Schools; practised portrait painting. One of his earliest subject pictures, "Dolly Varden," attracted a commission from Dickens in 1842. His first picture at the R.A. was "Malvolio," in 1840; his first real success was his "Scene from the Vicar of Wakefield," in 1843; A.R.A., 1845; R.A., 1852. In 1854 one of his best pictures, "Ramsgate Sands," was bought by Queen Victoria; "Derby Day" created a sensation in 1858; "Railway Station" four years later; on his ninetieth birthday he was made C.V.O. Died in St. John's Wood.

615 The Derby Day [N.G.]

This is an epitome of the scene on the racecourse at Epsom on a Derby Day. Centre, the Grand Stand crowded with a mass of spectators; through a gap in the crowd, foreground, are seen the horses being walked down the course previous to the race. Left, rows of booths, and, in foreground, characteristic groups of the usual incidents on a race day; left, a thimble-rigger with his victims; centre, a group of acrobats, in front of a coach filled with a large party of dissipated-looking people at luncheon; more to the right, open carriages, with gaily-attired people arranging bets; still more to the right, a carriage with a lady, to whom an old gipsy is offering to tell her fortune. Further, in the distance, are groups of Fours-in-hand crowded with figures, and in the midst of them an acrobat performing on the top of a pole. Immediate foreground, a footman spreading out luncheon on a cloth for the party in the carriage behind. Numerous other incidents give interest to the crowded panorama. Signed and dated 1858. A replica of this picture is in the Art Gallery at Manchester. A version at Brussels is a copy by another hand. Exh. R.A., 1858.

Canvas, 39½ by 87½ (1·00 × 2·22).

Bequeathed by Mr. Jacob Bell, 1859.

1781 Uncle Toby and the Widow Wadman

Uncle Toby and the Widow Wadman examining the plan of the fortifications hung in the sentry-box. She wears a black hood, and Uncle Toby stands with his back to the spectators staring hard at the map; scarlet and gold-laced coat and full brown wig. Insc. "W. P. FRITH, 1865." Exh. R.A., 1866, as "Widow Wadman Lays Siege to my Uncle Toby."

Canvas, 29¾ by 20½ (0·75 × 0·52).

Bequeathed by Mr. H. S. Ashbee, 1900.

FULLEYLOVE (John), 1845–1908

Born at Leicester and articled to a local firm of architects; developed a taste for sketching architectural subjects round Leicester, receiving some instruction from H. Ward, a drawing-master of the School of Harding; began to exhibit water-colours in London, 1871, and travelled much in Italy, Greece, and Palestine, settling in London in 1883, holding exhibitions at the Fine Art Society of Sketches; "Oxford" 1888; "Cambridge," 1890; "Paris and Versailles," 1894; "Greece," 1896; "Holy Land," 1902; R.W.S., 1879; occasionally painted in oils and exh. R.A. 1873–1904; died at Hampstead.

3568 South Entrance, Church of the Holy Sepulchre, Jerusalem

Interior: foreground, right, tall candlesticks with candles; left, a wall with part of a painting; behind, left centre, a priest standing by a column; further back, centre, two priests, and right, an arched doorway; vaulted roof above. Insc. "South Entrance to H.S. Church, Jerusalem, 8th June, 1901."

Pencil, 13⅞ by 9⅞ (0·35 × 0·25).

Purchased out of the Clarke Fund, 1920.

FURSE (Charles Wellington), 1868–1904

Born at Staines; at 16 began to study under Legros at the Slade School, and later worked in Paris, at Julian's; returning to London, he soon made a name for himself by the works he exhibited at R.A. and N.E.A.C.; he painted many portraits, including equestrian portraits of Lord Roberts. He devoted much time during the years 1899–1901 to the decorative spandrels for Liverpool Town Hall. In 1904 he exhibited "Diana of the Uplands" and "The Lilac Gown" at the R.A., and was elected A.R.A.; died at Camberley.

1963 The Return from the Ride (Mr. and Mrs. Aubrey Waterfield)

Centre, a fair-haired man, on a black horse; black jacket, white breeches, and brown gaiters, a Panama hat in his hand looking down at a lady in a pink lilac dress walking by his side. She wears a white lilac fichu and a black hat, and looks over her shoulder; the figures are moving towards the left. Exh. R.A., 1903.

Canvas, 85 by 106½ (2·16 × 2·70).

Chantrey Purchase, 1905.

2059 Diana of the Uplands

Life-size full-length portrait of a lady (Mrs. Charles Furse) on a wind-swept common, with rolling clouds; nearly full face, to right; she is wearing white silk coat with light blue revers, and broad-brimmed straw hat with red flowers; she holds, with her right hand, two greyhounds straining on the leash, and her left hand is raised to her hat. Painted in 1903–4; exh. R.A., 1904.

Canvas, 93 by 70 (0·36 × 1·78).

Purchased out of the Clarke Fund, 1906.

LOAN Heroic Equestrian Portrait of Field-Marshal Earl Roberts, K.G., V.C., O.M.

This picture, for which several studies exist, painted about 1893 (*see* Catalogue of the Burlington Fine Arts Club Exhibition, 1906), was interrupted by the artist's illness, and had not been touched again up till the time of his death. Lord Roberts, in field-service kit, is mounted on his bay horse "Saracen," and turns in his saddle towards the spectator. Colours are borne behind him, left, by two Indian soldiers on foot. He is followed by English orderlies and a troop of native lancers; right, the ground falls away and Highland troops are roughly indicated. In the studies a battle is proceeding here, with rolling smoke-clouds.

Canvas, 134 by 179 (3·40 × 4·54).

Lent by Dame Katherine Furse.

FUSELI (Henry), 1741–1825

Born at Zurich, son of a portrait and landscape painter; entered Holy Orders, but had to leave Zurich; began his artistic career at Berlin; made the acquaintance of Sir Andrew Mitchell, then Minister at the Court of Prussia, travelling with him to London, 1763; obtained an introduction to Reynolds, and visited Rome in 1770. Returning to London in 1778, became associated with Boydell's scheme for illustrating Shakespeare, and painted eight large pictures for this series. A friend of Blake, he produced vigorous fantastic drawings of social subjects, as well as more ambitious oil paintings; A.R.A., 1788; R.A., 1790; Professor of Painting at the R.A., and in 1801 delivered his first course; appointed Keeper, 1804; died at Putney.

1228 Titania and Bottom

Centre, Bottom sits with the ass's head on his shoulders, while Titania, by his side, raises her right arm holding a wand over the weaver's head. On either side, groups of sprites and fairies; dark background, in which with distant figures dimly shadowed.

Canvas, 85¼ by 107¼ (2·16 × 2·74).

Presented by Miss J. Carrick Moore, having been bequeathed by her deceased sister, 1887.

3396 The Débutante

Right, an elderly woman, in pale fawn, a black rug over her knees, seated at a pedestal table with a sugar basin and dish; behind, two girls handing fruit; red background; right, a younger woman seated

sewing; black background, with strip of blue. All the women are wearing fantastic head-dresses. Red carpet in foreground. Insc. " P.C., July, '07."

Water-colour, 14⅝ by 9½ (0·37 × 0·24).

Presented by Lady Holroyd in accordance with the wishes of the late Sir Charles Holroyd, 1919.

Ascribed to FUSELI (Henry), 1741–1825

4133 The Bark of Charon [N.G.]

Centre, full-length, the naked figure of Charon seen from behind pushing off his bark. Right and left, Shades in pale grey robes. Dark brown background, with the burning city in the distance. Flesh tones, warm.

Oil on canvas, 53¼ by 33½ (1·35 × ·85).

c. 1770-1775, when Fuseli was in Italy. Related drawings are in British Museum. Coll. Rev. Alfred Thornton, Ashford, Middlesex.

Presented by Mr. Frederick L. Lucas, 1925.

FYZEE-RAHAMIN, S.

4095 Raagni Todi (Goddess Tune)

Standing figure of a Hindu girl, semi-nude, in rose-coloured skirt and a long veil; playing a musical instrument under some trees; gazelles, right and left. Background, a flat, sandy plain with low hills. Signed with a Hindu inscription. Exh. Tooth's Gallery, 1925.

Water-colour, 20¼ by 14¼ (0·51 × 0·36).

Presented by Sir Victor Sassoon, 1925.

4096 A Rajput Sirdar

Full-length standing figure, three-quarters right; head turned towards the spectator; long, bushy, black and grey beard; light green coat and skirt, white linen trousers, small red turban; light blue and green-grey background. Signed with inscription in Hindu.

Brown ink and water-colour, 19½ by 11⅜ (0·49 × 0·29).

Presented by the State of Bhavnagar, 1925.

GAINSBOROUGH (Thomas), 1727–1788

Born at Sudbury, Suffolk; from 1742 to 1745 in London; said to have studied under Hubert Gravelot (Bourgignon), the French draughtsman and engraver, and Francis Hayman, at the St. Martin's Lane Academy but practically self taught. Set up unsuccessfully as a portrait and landscape painter in Hatton Garden; returned to Sudbury, 1745; married and settled at Ipswich; removed to Bath in 1760, and achieved popular success. In 1774 he moved to Schomberg House, Pall Mall, maintaining a rivalry with Sir Joshua Reynolds. Gainsborough worshipped Van Dyck and was greatly influenced by him, but himself possessed a unique sureness and swiftness of hand, and in landscape caught the enchantment of light and colour, while careless of the detail and anatomy of nature.

An original member of R.A. and exhibited from first exhibition in 1769 to 1772, and again from 1777 to 1783, when, owing to a misunderstanding over hanging, he ceased to contribute. Died in London.

80 The Market Cart [N.G.]

Horse and cart passing, right, through a shaded pool ; two girls are seated on the load of vegetables ; two boys and a dog are walking by the side ; foreground, left, a boy and girl are sitting by the road with a dog ; right, middle ground, a youth collecting faggots.

Canvas, 72½ by 60½ (1·84 × 1·53).

Presented by the Governors of the B.I., 1828.

109 The Watering-Place

A thickly-wooded landscape, with a few figures, left ; a man on a horse with cattle and goats standing in a pool of water, right foreground. Evening. Painted about 1775.

Perhaps the "Landscape with Cattle Watering" bought from Mrs. Gainsborough's Sale, 1797, by Long. Exh. B.I., 1814 (20) ; 1824 (156).

Canvas, 58 by 71 (1·47 × 1·80).

Presented by Lord Farnborough, 1827.

308 Musidora

Seated, full length, on the bank of a shaded stream, bathing her right foot in the water, and loosening the sandal of her left, which rests on her right knee. In painted oval.

Perhaps exhibited Suffolk Street, 1834 (104), lent by Archbutt ; in the Archbutt Sale, 1839.

Canvas, 73 by 59½ (1·85 × 1·51).

Vernon Collection, 1847.

309 The Watering-Place

A woody landscape ; centre, a boy and a dog ; right foreground. three cows standing in a stream ; a village church in the distance, Composition similar to **No. 109.** Exh. B.I., 1844 (8).

Canvas, 23 by 30 (0·58 × 0·76).

Vernon Collection, 1847.

310 Landscape : Sunset

A carter on his way home has stopped to water his team at a wayside brook, which occupies the centre foreground.

Possibly from Gainsborough-Dupont Sale, 1797, bought by Steers. Exh. B.I., 1814 (52), lent by J. Ewer ; in Ewer Sale, May 12, 1832 ; perhaps exh. B.I., 1841 (120), lent by R. Vernon.

Canvas, 56 by 59¾ (1·42 × 1·49). (Five inches of sky, covered by the frame, were exposed 1914.)

Vernon Collection, 1847.

311 Rustic Children [N.G.]

A girl carrying a child in her arms, left, a boy with a bundle of faggots in his arms. Evening light.

A sketch for the "Wood Gatherers," in Lord Carnarvon's Collection ; a picture of this title was in Willett Sale, May 31, 1813 (42). Exh. B.I., 1841 (102).

Canvas, 18 by 14½ (0·43 × 0·36).

Vernon Collection, 1847.

678 Abel Moysey

Bust, head supported by left hand. A study for a full-length portrait of Abel Moysey (M.P. for Bath), at Bathcalton Court.

Canvas, 22¾ by 18 (0·57 × 0·45).

Presented by H. G. Moysey and Rev. F. L. Moysey, 1861.

683 Mrs. Siddons [N.G.]

Seated three-quarters length, nearly profile, left, wearing striped blue and white dress, buff-coloured shawl, black hat and feathers; in her left hand a brown muff. Painted 1784.

Exh. Manchester, 1857 (74), lent by Major Mair (husband of Mrs. Siddons' grandaughter); a study for this, in Indian ink wash, in the Collection of H. J. Pfungst.

Canvas, 49½ by 39 (1·25 × 0·99).

Purchased from Major Mair, 1862.

684 Ralph Schomberg, M.D., F.S.A. [N.G.]

In a court suit of claret-coloured velvet; cocked hat and cane in his hands; standing full length; landscape background.

Exh. B.I., 1814 (29); presented to National Gallery, 1835; the donor having no title to dispose of it, it was restored to the proprietors in 1836.

Canvas, 91 by 60½ (2·31 × 1·53).

Purchased from J. T. Schomberg, Q.C., 1862.

760 Edward Orpin, Parish Clerk of Bradford-on-Avon

Half-length, seated; face turned to right towards the window; hands on a large folio Bible, open on a reading desk. Edward Orpin died in 1781.

Painted at Shockerwick; exh. B.I., 1814 (70), lent by J. Wiltshire.

Canvas, 47½ by 37½ (1·20 × 0·95).

Purchased Wiltshire Sale (129), May 25, 1867.

789 The Baillie Family [N.G.]

Mr. James Baillie, of Ealing Grove, his wife and four children in a garden; the mother seated with the youngest child standing on her lap; left, two girls standing; right, the father leaning on the back of his wife's chair; a little boy at her side. Six whole-length figures.

Canvas, 98 by 89 (2·48 × 2·25).

Bequeathed by Alexander Baillie, 1857, and received, 1868.

925 Wood-Scene, Cornard, Suffolk [N.G.]

Right foreground, a pool of water; two donkeys, right centre; left centre, a road leading to the distant village and church of Cornard; a wood-cutter, left foreground. Painted about 1753.

Called "Gainsborough's Forest" in the print published by the Boydells in 1790. Possibly in Charlton Sale, 1790, bt. G. Haradon; in the Collections of Alderman Boydell, Watts, and Watts Russell; exh. B.I., 1843 (176); at Manchester, 1857 (96), lent by J. Watts Russell.

Canvas, 48 by 60 (1·21 × 1·52).

Purchased from the Collection of J. Watts Russell, out of the Lewis Fund, 1875.

1044 The Rev. Sir Henry Bate Dudley, Bart. [N.G.]

Bust portrait, nearly full face, slightly turned right, in black coat and neck-cloth. Painted about 1780.

Sir Henry Bate Dudley (1785–1824); curate of Hendon in 1773; founder and editor of the *Morning Post*.

Canvas, in painted oval, 28½ by 36¾ (0·72 × 0·93).

Presented by his nephew, T. Birch Wolfe, 1878.

1174 The Watering-Place: Three Cows

A sketch for No. **109**. Painted about 1775.

Canvas, 16½ by 21½ (0·41 × 0·54).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

1271 Portrait of a Young Man [N.G.]

In plum-coloured coat, white waistcoat, and cravat; hair brushed up from the brow, curled at sides and powdered; three-quarters, right.

Canvas, oval, 12 by 9¾ (0·30 × 0·24).

Presented by Mr. James Rannie Swinton, 1888.

1283 View of Dedham [N.G.]

A thickly-wooded copse, with beech and oak trees; hilly foreground; left, a beggar seated; through trees, left centre, meadow land and a church tower rising above the distant village. Blue sky, with storm clouds, right. Exh. R.A., 1885 (71), lent by D. P. Sellar; in Miscellaneous Sale, Christie's, May 12, 1888 (51), bought by Agnew.

Canvas, 24½ by 30¼ (0·62 × 0·76).

Purchased out of the Clarke Fund, 1889.

1482 Miss Margaret Gainsborough [N.G.]

Bust portrait, nearly profile left; black silk dress with black lace over a white muslin fichu; hair brushed back from the forehead and gathered into a knot on the back of her head; left hand showing; apparently about 30 years of age; grey background; painted oval. Exh. R.A., 1887 (46); lent by Mrs. Lane.

Canvas, 29 by 24 (0·73 × 0·61).

1483 Two Dogs: "Tristram" and "Fox"

"Fox," the small Spitz, belonged to Gainsborough; Mrs. Gainsborough's "Tristram," a cross-bred spaniel, lies by his side, right. Dark background. Exh. R.A., 1887 (47); lent by Mrs. Lane.

Canvas, 24 by 20 (0·61 × 0·50).

1484 Study of an Old Horse

Near a wooden paling a lean white cart-horse stands tied to a tree. Exh. R.A., 1887 (43); lent by Mrs. Lane.

Canvas, in monochrome, 21¾ by 25½ (0·55 × 0·64).

1485 Landscape

A road, with a man walking, winds round a plantation of beech and oak trees; hilly country in the distance; grey sky with rising cumuli; about 1758; exh. R.A., 1887 (5); lent by Mrs. Lane.

Canvas, 8¾ by 6¾ (0·22 × 0·17).

1486 Landscape

Near a thickly-wooded glen three figures sit under an old oak tree; left, a glimpse of a distant village; twilight effect. About 1758. Companion to No. **1485.** Exh. R.A., 1887 (6); lent by Mrs. Lane.

Canvas, 8¾ by 6¾ (0·22 × 0·17).

1488 Rustics with Donkey

Right foreground a boy bestriding a donkey laden with panniers holding children; close behind, another donkey ridden by a young woman with a baby; a man walks by her side; background hilly wooded country suggested.

Canvas, in monochrome, 15¾ by 20¾ (0·39 × 0·52).

Nos. 1482-1488 Presented by the Misses Lane, 1896.

1811 The Painter's Daughters [N.G.]

Standing hand in hand under some trees; Mary Gainsborough (afterwards Mrs. Fischer), the elder, left, stretches out to catch a butterfly. She wears a white bodice and a light green skirt. Margaret, right, is in light yellow. A large thistle in the left-hand corner. Painted about 1755; exh. B.F.A.C., 1871 (72); R.A., 1886 (48); a sketchy picture of "The Artist's Daughters" is in the Forster Collection, Victoria and Albert Museum.

Canvas, 45 by 41 (1·14 × 1·04).

Henry Vaughan Bequest, 1900.

1825 A Classical Landscape [N.G.]

Left foreground, two white cows standing in a pool under a bank crowned with thick trees; another wooded bank, right, and a path, with two figures, leads down to tall buildings; distant blue hills against a yellow sky.

Canvas, 16¼ by 21½ (0·41 × 0·54).

Henry Vaughan Bequest, 1900.

2210 The Watering Place

Cattle drinking at a watering-place in a sandy hollow, surrounded by trees. This work is said to have been engraved on pewter.

A similar composition to Nos. **109** and **1174.**

Print from a soft ground etching, reinforced with aquatint, 9¾ by 13 (0·24 × 0·33).

Presented by Mr. A. E. Anderson, 1907.

2223 (34) Sheep

10¼ by 14½ (0·26 × 0·36).

2224 Water and a Cottage on a Hill

10⅜ by 14½ (0·26 × 0·36).

2225 (36) Figures and Horses in a Country Lane

10 by 12⅜ (0·25 × 2·31).

2226 (39) A Bridge and Distant Church

10⅜ by 14½ (0·26 × 0·36).

2227 (35) **Horses under a Shed**

10 by 12⅜ (0·25 × 0·31).

2228 (38) **Figures and Horses Crossing a Bridge**

10¼ by 14½ (0·26 × 0·36).

2229 (37) **A Bridge in the left foreground, a Cottage in the middle-distance**

10⅜ by 14½ (0·26 × 0·36).

Nos. 2223-2229 Crayon studies for landscapes.

Presented by Mr. Thomas Birch Wolfe, 1878.

2284 The Bridge [N.G.]

A wooded valley; foreground, a stream crossed by a wooden bridge, two cows driven by a cowherd; middle distance, right, a tower among trees on rising ground. Painted about 1777; exh. R.A., 1892 (4); Guildhall, 1902 (68).

Canvas, 15¾ by 18 (0·40 × 0·47).

Bequeathed by Mr. Martin H. Colnaghi, 1908.

2637 Sir William Blackstone, LL.D. [N.G.]

Author of the "Commentaries on the Laws of England." In judge's robes and wig; a paper in left hand; half-length, three-quarters, left; clean shaven.

In Peel Sale, May 11, 1900 (250); exh. Agnew's, 1901 (5).

Canvas, 29½ by 24½ (0·74 × 0·62).

Salting Bequest, 1910.

2638 Miss Elizabeth Singleton [N.G.]

Daughter of Col. Singleton, of Deans Lease, Dorset,

In blue dress, black lace fichu and white bonnet, the strings tied under her chin; half-length, nearly full face; plain background. Said to be dated 1769. Exh. B.F.A.C., 1906 (24).

Canvas, 13½ by 11¾ (0·34 × 0·29).

Salting Bequest, 1910.

2717 A Ruined Church Yard

An old man, foreground, reading inscription on the headstone of a grave; two lovers are seated in the middle distance. In an oil sketch that belongs to Mr. H. J. Pfungst (ex Leggatt Coll.) the inscription on the headstone reads: "Here lies poor Margaret Gainsborough." A print with margins in the British Museum has the lettering: "Published, 1797. I. and I. Boydell."

Soft-ground etching, 11¾ by 15½ (0·29 × 0·39).

2718 Road by a Rock

A cart at the turn of a road passing a rock and trees.

Soft-ground etching, 11¾ by 15½ (0·29 × 0·39).

2719 Cattle and Tree

Three cows resting beside a tree. Insc. "GAINSBOROUGH."

There is a print in reverse of this composition in the British Museum from which this composition may have been engraved.

Aquatint and soft-ground etching, 6 by 8¼ (0·15 × 0·20).

2720 Derwentwater

The river entering the lake through low-lying land near Grange. Catbells in the distance. Two cows are resting under the shade of trees.

Aquatint and soft-ground etching, 9¾ by 13½ (0·24 × 0·34).

2721 Cottage in a Wood

A cart is stopping at the door of a cottage surrounded by trees.

Soft-ground etching, 10 by 12¾ (0·25 × 0·32).

2722 A Woodland Glade

Three cows are sheltering in a woodland glade near a pond.

A print in the British Museum is labelled: "Boydell, 1797."

Aquatint engraving, 11 by 13¾ (0·27 × 0·34).

Nos. 2717-2722 Presented by Mr. A. E. Anderson, 1910.

2921 Classical Landscape

A chalk sketch of the scene painted in 1825. A pool in the centre foreground, a road winding up-hill from the right foreground to centre-distance. Italian villas, left and right; trees massed, centre.

Black chalk, touched with white on grey paper, 10 by 12¾ (0·25 × 0·32).

Presented by Sir Edward J. Poynter, Bart., P.R.A., 1913.

2928 Mrs. Graham as a Housemaid [N.G.]

Daughter of the 9th Earl of Cathcart, married, 1774, Thomas Graham, of Balgowan, afterwards Baron Lynedoch. She died 1792.

Full-length, looking left front, her body three-quarters right. On a doorstep, holding a broom, right foot advanced; left, a wooden tub, above it a cat. The figure sketched on a rose-grey ground, in white and raw umber; a little colour in the head. Exh. R.A., 1890 (3).

Canvas, 99 by 57¾ (2·50 × 1·46).

Presented by Rosalind, Countess of Carlisle, 1913.

3812 The Painter's Daughters, Mary and Margaret [N.G.]

Half-length, Mary, in yellow dress, arm over her sister's shoulder, left hand holding Margaret's left arm: the faint outline of a cat across Margaret's lap and Mary's arm. Landscape background, sun breaking through clouds. The flesh tones cool, with a curious yellow reflected light; the sky smoky mother-of-pearl. A sketch on a warm ground, the heads only finished.

Canvas, 30¼ by 25⅛ (0·77 × 0·64).

Painted about 1760. From the collections of Rev. E. Gardiner and Mrs. Hayward. Purchased, Grant-in-Aid, 1923.

GARBE (Richard)

4100 Drake

Head of the bird turned back over right shoulder. Insc. "Richard Garbe, 1924."

Dark grey limestone, 8 *h.* by 6½ *w.* by 11 *l.* (0·20 × 0·16 × 0·28).

Exh. R.A. and Chantrey Purchase, 1925.

GARSTIN (Norman), 1847–1926

Born at Kilkee, Co. Clare ; son of Col. William Garstin. Studied art at Antwerp under Verlatt and Verstraete, and in Paris under Carolus-Duran. He was trained at first for engineering and then for architecture ; went to S. Africa, about 1866 ; diamond digging with Cecil Rhodes ; became private Secretary to the Governor of Griqualand ; with Cecil St. Leger founded " The Cape Times." He painted in Morocco ; after marriage settled at Newlyn and painted fishing subjects. His work is represented in the Luxembourg, Paris ; in public galleries at Dublin, Cork, Glasgow, Sheffield, etc.

4234 A Woman Reading a Newspaper

Interior of a room ; an old lady in black dress, grey shawl, black cap, seated reading a newspaper ; background, brown wall with a table covered with red cloth, right, with books, mirrors, pictures, etc. Signed " Norman Garstin." Insc. " Elizabeth Frend, 1891."

Panel, 10 by 8½ (0·25 × 0·21).

Presented by Mrs. Garstin, 1927.

GASTINEAU (Henry), 1791–1876

Began as engraver ; turned to oils, but settled down as a water-colour painter ; exhibited for the first time at the R.W.S. in 1818 ; A.R.W.S., 1821 ; R.W.S., 1823 ; died at Camberwell.

2420 Ruin with Farm-buildings

Pond, with cows in foreground. Beyond, Gothic remains, to which a farmhouse is attached. Insc. " H. G.," published by J. Dickinson, 114, New Bond Street, 1826, and numbered 93.

Lithograph, 6⅞ by 10¼ (0·17 × 0·26).

Presented by Mr. Edmund Houghton, 1898.

GEDDES (Andrew), 1783–1844

Born in Edinburgh ; came to London, 1807, studied in the R.A. Schools ; became a friend of Wilkie ; returned to Edinburgh 1810, worked as a portrait painter. In 1828 visited France, Germany and Italy. He shares with Wilkie the honour of reviving original etching in this country, producing 43 plates, chiefly portraits and landscapes ; A.R.A., 1832.

355 Dull Reading [Scottish National Portrait Gallery]

Portraits of Terry the actor, and his wife, the sister of Patrick Nasmyth ; the wife has read her husband to sleep.

Wood, 10 by 13 (0·25 × 0·33).

Vernon Collection, 1847.

2472 The Artist's Mother

Head and shoulders, right ; coal-scuttle bonnet, white frill and cloak with collar. A reverse view of the oil portrait in the Scottish National Gallery, No. 154. Date of etching, 1822. Insc. " A. Geddes, ft.," No. 1, in Laing's Catalogue.

Etching, 6 by 4⅞ (0·15 × 0·12).

Presented by Mr. J. P. Heseltine, 1909.

3995 Sir William Allan in Circassian Costume

Full length, walking to right, carrying bow and arrows; landscape background with stormy sky. Signed at foot in dry-point, "A. GEDDES, 18TH JUNE, 1815," 1st State.

Etching, $8\frac{1}{2}$ by $5\frac{3}{4}$ (0·21 × 0·15).

Presented by Sir Charles Holmes, 1924.

3996 Head of an old Woman

Almost full-face, turned very slightly to the right; black head-dress over white.

Etching, $3\frac{3}{4}$ by $2\frac{3}{4}$ (0·09 × 0·07).

Presented by Sir Charles Holmes, 1924.

4007 Old Woman with a Ring

Old woman, half-length, three-quarter face to right, looking down at a ring in her left hand; right hand resting on a crutch. Signed "A. G. FT." After Jordaens.

Etching, 5 by $4\frac{1}{4}$ (0·13 × 0·11).

Presented by Sir Charles Holmes, 1924.

GERE (Charles M.)

4226 Provence

A small Provençal town on a hill, centre, middle distance, with a single-arched bridge, right; a river winding in the foreground; blue sky with dark clouds.

Water-colour, 12 by $17\frac{1}{2}$ (0·30 × 0·44).

Exh. N.E.A.C., autumn, 1926.

Purchased out of the Duveen Drawings Fund, 1927.

GERE (Margaret)

3168 Noah's Ark

Foreground, left, a woman in yellow, seated, a naked sleeping baby on her lap; right arm round a naked child standing holding a blue bird; right, a naked child with fair curly hair, back view. Behind, left, the Ark; two white doves flying; a woman with golden hair going in at the door; right, a plank bridge, supported on trestle leading from rocks to the Ark. On it, Noah in pink robe, yellow sash and red cloak, a halo of light round his head. A procession of buffaloes, camels and figures crosses the bridge, beneath which are groups of figures and animals, rocks, sand, grass and shrubs; distance, water and cliffs; stormy sky. Insc. "M. GERE."

Tempera, on linen, $9\frac{3}{4}$ *sq.* (0·25).

Presented by the Contemporary Art Society, 1917.

GERRARD (A. H.)

4210 Eternal Life

A dead man lying naked on a pall, across the foreground; in front, right, a seated woman with a baby on her lap; some plants in front with a skull. Behind the pall, right, the crouching figure of a woman

draped in black, representing Death; beyond her, a tree, right; the figures of Adam and Eve walking into the background. Signed "A. H. GERRARD," 1924.

Woodcut, 8¾ by 6¾ (0·22 × 0·17).

Purchased out of the Duveen Drawings Fund, 1926.

GERTLER (Mark)

3807 Portrait of a Girl

Half-length, facing three-quarters left, pale face, dark hair and eyes; mauve dress, mauve head-dress with vermilion spots; crimson necklace round neck and held with the right hand; bright green background; blue-green pot, left-hand corner, orange-coloured flowers. Signed "MARK GERTLER," February, 1912.

Panel, 20 by 16 (0·51 × 0·41).

Presented by Mr. A. E. Anderson, 1923.

GETHIN (P. F.)

4173 Semur

View of town through two arches of a tall viaduct; tree on a bank, left. Signed "P. F. G."

Pen and wash, 13½ by 10¼ (0·34 × 0·26).

Purchased out of the Duveen Drawings Fund, 1926.

4174 Athlone

Foreground, a river with a bank, right; background, houses, right and left; a bridge in the centre; stormy sky. Signed "P. F. G."

Pen and wash, 7¼ by 10½ (0·18 × 0·27).

Purchased out of the Duveen Drawings Fund, 1926.

4175 View from Château Chinon

Landscape seen from above; fields and trees with hills beyond; misty effect.

Wash, 8¼ by 10⅝.

Purchased out of the Duveen Drawings Fund, 1926.

GIBB (Phelan)

4405 A Street Scene

The corner of Belgrave Square and Wilton Crescent; railings right and a motor-car turning the corner; a house beyond, right; view down Wilton Crescent, centre. Signed "PHELAN GIBB."

Wash on grey paper, 12⅜ by 15¾ (0·31 × 0·40).

Presented by Lady Ian Hamilton, 1928.

GIBSON (John), 1790–1866

Born at Gyffen, near Conway; exh. R.A., 1816, two portrait busts, and "Psyche borne on the wings of Zephyrus." Went to Rome, arriving October 20, 1817, welcomed by Canova; executed there, "Hylas and the Nymphs," No. **1746**; A.R.A., 1833; R.A., 1836; returned to London 1850 to execute a statue of Queen Victoria for the Houses of Parliament. Took five years to complete the celebrated "Tinted Venus." Died in Rome. He left the greater part of his fortune and the contents of his studio to the R.A., where are his casts and few works in marble.

1746 Hylas and the Water-Nymphs

Hylas, left, being carried away by two water nymphs on right.

Carved in marble at Rome, for Mr. Hyland, in 1826; transferred to the Collection of Mr. R. Vernon, who left it to the nation. Insc. "I. GIBSON, FECIT ROMÆ." Exh. R.A., 1837, as "Hylas surprised by the Naiades."

Marble, 63, including base (1·60).

Vernon Collection, 1847.

2240 Bust of William Bewick [N.G.]

Young man, with slight moustache, and curling hair almost concealing the ears. Undraped and cut square at shoulders and back.

Marble, 23 by 11¾ by 7¾ (0·58 × 0·30 × 0·19).

Bequeathed by Mrs. Bewick, 1871.

GILBERT (Alfred)

1949 George Frederick Watts, O.M.

Head and shoulders facing right, with beard, and wearing a skull cap and loose painter's coat over a shirt. Plaster exh. R.A., 1889.

Bronze, 23 on granite pedestal (0·58).

Presented by Mrs. G. F. Watts, 1904.

3039 Mrs. Macloghlin

Full-face bust; head slightly raised and inclined to right. Below is an allegory of Time in faintly modelled figures. Insc. on the back, "Eliza Macloghlin," and signed "ALFRED GILBERT," and below "Eheu Fugaces."

Bronze, 17¾, 7 by 5¾ base (0·45 × 0·18 × 0·14).

Presented by Mrs. Macloghlin, 1915.

4176 Model for Eros

Nude youth, bending forward, standing on his left leg, the right hand raised and extended behind; left arm stretched in front as though holding a bow, right arm drawn back and bent.

Model for the figure on the Piccadilly Circus fountain.

Bronze, 24 *h.* by 12 *w.* by 26 *d.* (0·61 × 0·30 × 0·66).

Exh. R.A. and Chantrey Purchase, 1926.

GILBERT (C. Web)

3220 The Critic

Head of a young man, slightly turned to right, looking down; long hair brushed back. Insc. "C. WEB GILBERT, 1916."

Marble, 23 *h.*, base 9¾ *w.* by 9 *d.* (0·58 × 0·25 × 0·23).

Exh. R.A. and Chantrey Purchase, 1917.

GILBERT (Sir John), 1817–1897

Born at Blackheath; studied under George Lance; in 1836 exhibited drawings, illustrating scenes from Shakespeare and Scott, at the B.A.; and from 1837 a number of works in oil at the B.I., including scenes from "Don Quixote," "The Spectator," and the times of the Cavaliers; exh. at R.A. from 1838; A.R.A., 1872; R.A., 1876; sent 270 water-colours to R.W.S.; Associate 1852; full member, R.W.S., 1855, President, 1871.

1931 Old Gravel Pit in Greenwich Park

A rugged caravan of travellers, mostly on foot, from right to left under a group of trees by the side of an old gravel pit. Initialled and dated, 1893.

Water-colour, 15½ by 24½ (0·39 × 0·61).

Bequeathed by Mr. George Gilbert, 1904.

1932 Bringing up the Guns

Soldiers of the seventeenth century bringing their artillery into action by working at the wheels; mounted officers directing the operation. Insc. "J. G., 1889."

Water-colour, 13½ by 17¾ (0·34 × 0·45).

Bequeathed by Mr. George Gilbert, 1904.

1933 Cardinal Wolsey and the Duke of Buckingham

Illustrating the scene in Shakespeare's "Henry VIII" where Cardinal Wolsey enters with a guard and two secretaries the antechamber of the palace and exchanges hostile glances with Buckingham. Signed "JOHN GILBERT, 1861."

Sepia drawing, 6¼ by 10 (0·16 × 0·25).

Bequeathed by Mr. George Gilbert, 1904.

1934 The Happiest Land

Illustration to Longfellow's translation of a German ballad. Four men seated at an alehouse on the Rhine are being served with wine by the landlord's daughter; a Swabian and a Saxon proceed to praise their own lands. Insc. "JOHN GILBERT, 1862."

Water-colour, 8¾ by 7½ (0·22 × 0·19).

Bequeathed by Mr. George Gilbert, 1904.

4017 Merry Wives of Windsor

Illustration to "The Works of William Shakespeare" (published 1858-60). Insc. "J. G." and "DALZIEL *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 7½ by 5 (0·19 × 0·13).

Presented by Mr. Gilbert Dalziel, 1924.

4051 The Deserted Cottage

Insc. "DALZIEL *Sc.*" Engraved by the Brothers Dalziel. Proof from the Fairfax Murray Coll.

Wood-engraving, proof on India paper, 4¼ by 4 (0·12 × 0·10).

Presented by Mr. Harold Hartley, 1925.

GILL (Colin)

3659 Drawing of a Woman

A woman, semi-nude, with drapery over her legs, reclining asleep, her arms raised above her head. Signed "COLIN GILL."

Pencil, 19 by 20½ (0·48 × 0·52).

Presented by Sir Joseph Duveen, 1922.

GILL (Eric)

3563 Crucifixion

Centre, the figure of Christ nailed to the Cross; right and left, a Greek inscription; a Latin inscription on the upright of the Cross.
Stone, bas-relief, 37 by 31 (0·94 × 0·79).
Presented by the C.A.S., 1920.

GILMAN (Harold), 1878-1919

Studied at the Slade School, London. Travelled in Russia, Spain (where he made copies of Velasquez and Goya) and America; painted portraits and interiors with figures with a few landscapes; member of the Camden Town Group and first President of the London Group; painted a war picture of Halifax Harbour for the Canadian Government. Died in London.

3684 The Canal Bridge

Foreground, from left corner to centre, a small bridge with green and grey railings; centre a tall arrangement of wood and iron for raising the central part of the bridge; a woman in blue crossing the bridge, left, other figures, centre; right, a yellow house; middle distance, left and centre, brightly coloured houses; hills in background; grey cloudy sky. Painted in Norway. Signed "H. GILMAN."
Canvas, 18 by 24 (0·46 × 0·61).
Purchased out of the Grant-in-Aid, "T" Fund, from Mr. Walter Taylor, 1922.

4273 Leeds Market

Interior of a vegetable market; foreground, left, three men and a woman at a stall of oranges; other figures, right, piles of baskets, barrels, etc., in the background; a roof with skylight and elaborate iron girders, above. Signed "H. GILMAN."
Canvas, 20 by 24 (0·51 × 0·61).
Presented by the Rev. E. Milner-White, 1927.

GINNER (Charles)

3838 Porthleven

Houses and a roadway in the foreground; a small harbour in the centre of the middle distance, with small boats, houses and sheds beyond.
Signed "C. GINNER."
Canvas, 20 by 26 (0·51 × 0·66).
Presented by the Contemporary Art Society, 1924.

3873 From a Hampstead Window

A view of roofs and chimneys with snow lying on them, low hills in distance; the framework of a window in front. Exh. Goupil Gallery, 1924.
Signed "C. GINNER"
Pen and ink and water-colour, 13¾ by 9 (0·35 × 0·23).
Purchased out of the Duveen Drawings Fund, 1924.

GIRTIN (Thomas), 1775–1802

Born in London; son of a ropemaker of Southwark. Had lessons from a drawing master named Fisher in Aldersgate Street; apprenticed to Edward Dayes, who imprisoned him for refusing to serve out his indentures. He went sketching on the shores of the Thames with Turner in 1793, and with him copied drawings at Dr. Monro's house in the Adelphi. First exhibited at R.A. in 1794; member of the first London Sketching Society; went to Paris in 1802 and etched 20 views of that city for the Earl of Essex; painted a panorama of London, the first of its kind. Died in the Strand, London.

Girtin is said to have been the founder of water-colour "painting," as apart from the previous practice of "tinting," and but for his early death he might have been a serious rival of Turner.

4360 Landscape

River scene; rocky bank, left, with houses beyond; bridge in centre; trees beyond; grey day.

Water-colour, 10½ by 12¾ (0·27 × 0·31).

Bequeathed by Mr. J. R. Holliday, 1927.

4409 The Rocking Stone

A mass of rock, grass grown in the foreground, rising upwards; stone steps mounting on the right to a gateway in the ruins of an old Castle. A man is leaning against the gateway and two cows are grazing in the centre; far below, left corner, a glimpse of sea; stormy sky with dark clouds. Signed "GIRTIN."

Water-colour, 21¾ by 17¾ (0·55 × 0·45).

Presented by Mr. A. E. Anderson in memory of his brother Frank, through the N.A.C.F., 1928.

GLENDENING (Alfred, Jun.) (?)–1907

Son of a painter, A. A. Glendening, under whom he studied. Executed scenic works for theatres, beginning at Sanger's in 1884, and producing Tableaux Vivants at New York in 1901, and at the Palace Theatre, London, in 1902. Worked at Boulogne.

1718 Haymaking

A meadow by a river; a young labourer and a grey-bearded man, mowing; further, left, three girls in sun-bonnets turning the hay; behind them are willows. Insc. "A. G., 1898."

Water-colour, 24 by 36 (0·61 × 0·91).

Exh. R.A. and Chantrey Purchase, 1898.

GLOVER (John), 1767–1849

Born at Houghton-on-Hill, Leicestershire; exh. at the R.A., 1795–1812; member of the Old Water-Colour Society, contributing 290 works; member of the Society of British Artists; sent 22 paintings to B.I.; emigrated to Tasmania, 1831; died there.

1186 Landscape with Cattle

A clear stream, flowing through common land surrounded by meadows; opposite bank, cows drinking; middle distance, group of trees; blue sky with cumuli; shrubs in foreground.

Canvas, 19¼ by 27 (0·48 × 0·68).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

GOOD (Thomas Sword), 1789–1872

Born at Berwick-upon-Tweed; brought up as a house-painter; turned to art, imitating the style and subjects of Wilkie; exh. 20 pictures at the R.A., 1820–1833; died at Berwick.

378 The Newspaper

The interior of a cottage; a man seated in an armchair, reading a newspaper.

Wood, 9½ by 7½ (0·24 × 0·19).

Vernon Collection, 1847.

917 No News

An old man in clerical black, asleep over his newspaper.

Wood, 21 by 17 (0·53 × 0·40).

Bequeathed by the painter's widow, 1874.

918 Fisherman with a Gun

On the sands by a rocky shore, a fisherman with a gun, watching for sea gulls. Insc. "T. S. Good, 1832." Exh. R.A., 1832.

Wood, 14¾ by 18¾ (0·37 × 0·47).

Bequeathed by the painter's widow, 1874.

919 Study of a Boy

A boy, seated at a table, with his right hand on an open book.

Wood, 11½ by 9½ (0·29 × 0·24).

Bequeathed by the painter's widow, 1874.

GOODALL (Frederick), 1822–1904

Born in London, son of the engraver, Edward Goodall. Exh. at R.A. from 1839; visited Ireland, Normandy, and Brittany for subjects; A.R.A., 1853; R.A., 1863. In 1857 visited Venice and Chioggia; in 1858–59, Egypt; most of his later subjects were Egyptian.

450 A Village Holiday of the Olden Time [Board of Trade]

Under the shadow of an oak, villagers dancing before a country inn; left, three musicians; foreground, a hawker, exhibiting his trinkets to a woman; right, elder villagers feasting at tables.

Canvas, 40 by 67 (1·01 × 1·70).

Vernon Collection, 1847.

451 The Tired Soldier resting at a Roadside Well [Home Office]

A soldier, seated by a well, drinking from the pitcher of a young girl; an old man has stopped to water his horse. Exh. R.A., 1842.

Canvas, 27½ by 36 (0·70 × 0·91).

Vernon Collection, 1847.

1562 The Ploughman and the Shepherdess: Time of Evening Prayer

An Egyptian shepherdess, seated on a stone at the edge of a pool; a flock of sheep come to drink; a ploughman at his devotions, against the sunset sky; his oxen stand in the furrows, left; right, palm trees and a low range of hills. Insc. with monogram and date, 1897. Exh. R.A., 1897.

Canvas, 75 by 95 (1·90 × 2·41).

Presented by subscribers, 1898.

GOODWIN (Albert)

1550 Shipwreck: Sinbad the Sailor Storing his Raft

Illustrating the "Sixth Voyage of Es-Sindibad of the Sea." In front, the raft; and the solitary worker; the rocky coast is strewn with wrecks; vultures are gathered on the stranded vessels, seen against the stormy sunset sky. Insc. "ALBERT GOODWIN, 1887." Exh. R.A. 1887.

Canvas, 49 by 79 (1·24 × 2·00).

Tate Gift, 1894.

1900 Ali Baba and the Forty Thieves

The robber captain and his band carrying their booty up a steep hillside to their cave in the rocks of a tropical gorge. Avenues of palms, up which the robbers are toiling, lead down to the blue sea; distant waves break on a partly-submerged reef; Ali Baba, hiding in a tree, watches the approach of the robbers.

Canvas, 41¾ by 55 (1·06 × 1·39).

Exh. R.A. and Chantrey Purchase, 1901.

2296 The Gate of the Pass, Maloja

A view, looking down towards the Maloja Pass from a point between it and St. Moritz. Insc. "The Gate of the Pass, Maloja, Tyrol, ALBERT GOODWIN."

Body-colour, on tinted paper, 10⅛ by 14⅜ (0·25 × 0·37).

Presented by Miss E. P. McGhee, 1908.

2297 Torre del Greco and Capri

Foreground, the harbour, with shipping; Capri on the horizon, stormy sunset beyond, lighting the roofs of the town. Insc. "Torre del Greco and Capri, March 25th, 1900," and "ALBERT GOODWIN, 1904."

Body-colour, on tinted paper, 9¾ by 14¾ (0·25 × 0·37).

Presented by Miss E. P. McGhee, 1908.

2298 Folkestone Harbour

Behind a quay, projecting from the left foreground, a bright fire lights up the masts and spars of shipping; the cliffs and town are dimly seen beyond. Cloudy sky, with moonlight. Insc. "Folkestone Harbour," and "ALBERT GOODWIN, 1907."

Water-colour, on tinted paper, 10 by 15⅛ (0·25 × 0·38).

Presented by Miss E. P. McGhee, 1908.

2299 Ely Cathedral

The cathedral from the south-east, showing south transept in right foreground; remains of cloisters, chapel, south-west transept, and western tower beyond. Insc. "Ely," and "Albert Goodwin, 1908."

Water-colour, 10 by 14¾ (0·25 × 0·37).

Presented by Miss E. P. McGhee, 1908.

4219 Salisbury

Night effect; foreground, a roadway with tall trees and figures, left and right; the Cathedral in distance seen behind trees, right; artificial lights, left centre; dark blue starry sky. Signed with monogram, "A. G."

Water-colour, 3¾ by 5½ (0·09 × 0·14).

Bequeathed by Miss Amy Mary Benecke, 1926.

GORDON (Sir John Watson), 1788–1864

Born in Edinburgh; studied at the Trustees' Academy under Graham; nephew of George Watson, a well-known portrait painter; assumed the name of Gordon, 1826; exh. R.A. from 1827, contributing in all 122 portraits; A.R.A., 1841; appointed Queen's Limner, P.R.S.A. and knighted, 1850; R.A., 1851; died in Edinburgh.

743 Sir David Brewster, F.R.S. [N.P.G.]

Seated facing spectator, elbows on the arms of chair, spectacles in right hand; dark brown coat; white hair and whiskers; dark brown background.

Canvas, 49½ by 39½ (1·25 × 1·00).

Presented by the painter's brother, Mr. Henry G. Watson, 1865.

3562 Mrs. Baird of Strichen

Three-quarters length, almost full-face, old lady in black cloak, black bonnet with white flowers, black veil drawn back; hands, with lace ruffles, clasped in front.

Millboard, 14 by 11 (0·36 × 0·28).

Presented by Mr. Arthur Kay, through the N.A.C.F., 1920.

GORE (Spencer Frederick), 1878–1914

Born at Epsom; studied at Slade School; member of N.E.A.C., 1909; President of Camden Town Group, 1910; member of the London Group, 1914; examples of his work belong to Letchworth City Corporation, Johannesburg Art Gallery. Died at Richmond, Surrey.

3558 From a Window in Cambrian Road, Richmond

Foreground, back gardens with leafless trees; background, a roadway between houses and trees. Painted in 1913.

Canvas, 22 by 27 (0·56 × 0·69).

Presented by a body of subscribers, 1920.

3839 Houghton Place

A view down on two roads which meet in foreground; right and left, pavements and gardens, with, right, a red pillar box, and, left, a tall electric light standard; middle distance, centre, a garden with some taxi-cabs, left; background, houses and trees lit by the evening sun; foreground in shadow. Blue sky turning to pink and purple on right. Signature "S. F. Gore," stamped with a stencil.

Canvas, 20 by 24 (0·51 × 0·61).

Presented by the Contemporary Art Society, 1924.

GOSSE (Sylvia)

4364 Portrait of Walter Richard Sickert

Three-quarters length, standing, profile to right; green-yellow overcoat, top hat, white muffler; hands clasped behind holding a cane; light grey background. Signed "Gosse."

Canvas, 19½ by 12 (0·49 × 0·30).

Exh. Tooth's Gallery.

Presented by an anonymous donor, 1927.

GOTCH (Thomas Cooper)

1590 "Alleluia"

Thirteen children and young maidens, in two rows, in richly-embroidered robes, singing from illuminated scrolls held in their hands, the words inscribed in the architectural gold background—

"Sancti tui domine benedicent te, gloriam regni tui dicent." Alleluia!"

Signed "T. C. Gotch."

Canvas, 51¼ by 71½ (1·30 × 1·81).

Exh. R.A. and Chantrey Purchase, 1896.

GOW (Andrew Carrick), 1848–1920

Born in London, of Scottish descent; studied at Heatherley's; painted historical "genre" subjects; exh. R.A., 1867–1919; R.I., 1868; A.R.A., 1881; R.A., 1891; keeper of R.A., 1911. Died at Burlington House, London.

1529 A Musical Story by Chopin

A boy on a high stool improvising on a harpsichord; a group of his school-fellows gathered round; an usher in black near the windows looks up from his book to listen. Insc. "A. C. Gow, 1879." Exh. R.A., 1879.

Canvas, 27½ by 35½ (1·70 × 0·90).

Tate Gift, 1894.

1530 A Lost Cause: Flight of King James II after the Battle of the Boyne

An officer in blue coat and red sash, hat in hand, is handing the King down the stone steps of a pier to a boat held by two fishermen; a French corvette, in the offing; on the pier above, his adherents on horseback watch with uncovered heads; an orderly in scarlet holds the King's horse. Insc. "A. C. Gow, 1888." Exh. R.A., 1888.

Canvas, 46½ by 59½ (1·18 × 1·51).

Tate Gift, 1894.

1588 Cromwell at Dunbar

Centre, Cromwell seated bareheaded on his horse; cavalry form line along the edge of a muddy road; a wounded soldier in front raises himself, and lifting his right arm, joins in the song of victory. Standards of the enemy appear in the smoke; left, a trooper brings up a spare charger. Insc. "A. C. Gow, 1886."

Canvas, 47½ by 59½ (1·20 × 1·51)

Exh. R.A. and Chantrey Purchase, 1886.

GOW (Mary)

2263 Marie Antoinette

The Queen, seated on the floor, with her children about her. Insc. "Mary Gow, 1908."

Water-colour, 30½ by 52½ (0·77 × 1·33).

Exh. R.A. and Chantrey Purchase, 1908.

GRAHAM (Peter), 1836–1921

Born in Edinburgh. Studied under R. S. Lauder and J. Ballantyne in the Trustees' Academy, Edinburgh; came to London, 1866; exh. at R.A. from 1866; A.R.A. 1877; R.A., 1881; painted chiefly landscape with cattle and the sea coast. Died in London.

1524 A Rainy Day

In the wide street of a village, in a drenching downpour, a boy holds two horses before the door of an inn. Insc. "Peter Graham, 1871." Exh. R.A., 1871.

Canvas, 45¼ by 70¾ (1·15 × 1·79).

Tate Gift, 1894.

GRANT (Duncan)

3169 The Queen of Sheba

The Queen, in purple, facing left, seated on a red bench in conversation with King Solomon; her right hand raised; she wears a yellow turban, a red robe, grey-blue trousers, red slippers; the King, seated to the extreme left, his legs apart, his right elbow on his knee, his head resting on his right hand; he has a long reddish-brown beard, and wears a red and brown cap, slate-coloured tunic, yellow skirt, with blue and yellow spotted under-garment. Behind the Queen, an arched opening, with a camel beyond, and a vase of flowers standing on the ledge, right. Broken blue sky.

Wood, 47 *sq.* (1·19).

Presented by the Contemporary Art Society, 1917.

3666 Lemon Gatherers

Five women, in various shades of grey, bearing baskets of lemons on their heads, three standing, left, one bending down, another seated, right; background, a rocky landscape with stumpy trees; grey sky. Signed "D. GRANT."

Millboard, 22 by 32 (0·56 × 0·81).

Purchased out of the Grant-in-Aid "T" Fund, from Mr. Clive Bell, 1922.

GRAVENEY (W. C.)

4209 Cormorants

Two birds standing side by side, peering forward. Signed "GRAVENEY."

Wood, 9 *h.* by 6 *w.* by 8½ *d.* (0·23 × 0·15 × 0·21).

Presented by Sir Philip Sassoon, 1926.

GRAY (Douglas S.)

4193 Rosalind

Standing figure of a woman, three-quarters length; scarlet velvet dress, lace fichu, locket; head looking right; dark hair brushed straight back with feather ornament in clasp; left hand, resting on a book, holds a flower; fan in right hand; background, grey-brown wall above, furniture with a Japanese vase, below. Signed "D. S. GRAY."

Canvas, 51 by 36½ (1·30 × 0·93).

Exh. R.A. and Chantrey Purchase, 1926.

GRAY (Ronald)

4098 My Mother

Half-length seated figure, facing left; head turned towards the spectator; black silk dress, white lace cap; right, a crimson cushion; grey-green background. Signed "RONALD GRAY."

Canvas, 29 by 24 (0·74 × 0·61).

Exh. R.A. and Chantrey Purchase, 1925.

GREAVES (Walter)

3643 Hammersmith Bridge on Boat-race Day

The Suspension Bridge, left to right. It is crowded with all sorts of figures and horse buses; right-hand corner, the river below with three men in a skiff.

Canvas, 36 by 55 (0·91 × 1·40).

Exh. R.A. and Chantrey Purchase, 1922.

GREGORY (Edward John), 1850–1909

Born at Southampton; studied at the local art school, and at South Kensington. After 1871, worked for the *Graphic*; also painted water-colours and oils; exh. at R.A., from 1875; A.R.A., 1883; R.A., 1898; President of the R.I. Died at Marlow.

1704 Marooning

A hot day on the river; a girl, in white, lies in her canoe, talking to a younger girl, in blue and red, who stands on a pebbly island. Insc. "E. J. GREGORY, 1887."

Water-colour, 14 by 17¾ (0·35 × 0·45).

Tate Gift, 1894.

GREIFFENHAGEN (Maurice), R.A.

2974 Women by a Lake

Three partially-draped women standing by a lake in moonlight; the figure, left, holds drapery, which passes round her legs, over her right arm, and floats out behind her; the middle figure turning right, face in profile; right arm raised to hold drapery, which passes over her head, and envelops the lower part of her body; the figure, right, is standing, back to the spectator, holding in her left hand drapery, which falls round the lower part of her legs; background, a lake; beyond, a hill, and the star-lit sky, reflected in the still water.

Canvas, 60 by 60 (1·52 × 1·52).

Exh. R.A. and Chantrey Purchase, 1914.

4192 Dawn

Three nude women in a landscape; one, left, lying full-length on the grass, one, centre, sitting and looking up into the sky, one, right, sitting, arms clasping her knees and her face hidden; a lake in the middle distance; background, a rocky hill, left, trees, centre; sky in which the yellow afterglow is fading, a belt of dark clouds across the sky, stars above. Signed "MAURICE GREIFFENHAGEN, 1926."

Panel, 37¾ *h.* by 79 *w.* (0·96 × 2·01).

Exh. R.A. and Chantrey Purchase, 1926.

GRIFFITHS (John), 1837–1918

Of Welsh descent; studied at the National Art Training School; associated with Mr. Godfrey Sykes on decorative work there until 1865; first Principal, Bombay School of Art; worked with Lockwood Kipling, 1865–1875. Restored and copied many of the paintings of the Ajanta temples after Major Gill's copies were destroyed at the Crystal Palace, 1868; but many of the Griffiths' copies were burned at South Kensington, 1885; remainder, reproduced and published, 1896–7, "The Paintings in the Buddhist Cave Temples of Ajanta." Painted large oil figure subjects, chiefly of Indian types, as well as water-colours; died at Sherborne.

3432 A Sannyasi

A Hindu ascetic seated, cross-legged, on a leopard skin, outside a temple; in a yellow-pink over-robe and white under-robe, with red border, and a cap; holding a rosary in his right hand and a religious work in Sanscrit character in his left. By his side, a gourd, shaped into a mendicant's bowl. Background centre, sculptures inside a temple, and right, a carved relief, with the figures of a man and woman.

Water-colour, 19 by 13½ (0·48 × 0·34).

Presented by Miss Griffiths, 1919.

GUEVARA (Alvaro)

3509 Portrait of Miss Sitwell, Editor of "Wheels"

Centre, a lady, full-length, in green and yellow shot-silk dress, seated in an orange chair, hands in lap; face, pale, with straight brown hair; a long necklace; background, left, a small sofa with a warm grey-black drapery and various cushions—green, crimson, yellow; a bright red hanging on the wall, left, with a print in a black frame; centre, a bright yellow wall, with a drawing in a red frame; right, a white door; the floor is blue-black, with two crimson, yellow, and black mats.

Canvas, 72 by 48 (1·83 × 1·22).

Presented by Sir Joseph Duveen, Mr. Walter Taylor, and Mr. Eumorfopoulos, through the N.A.C.F., 1920.

GULICH (John Percival), 1864–1898

Born at Wimbledon; contributor to the *Graphic*, 1887; studied for a short time in the life-class at Heatherley's and at the Langham Society. Exh. etchings and drawings at the R.A. Died at West Hampstead.

1725 A Violin Concerto

A lady playing the violin in front of a large orchestra. Her train of white satin sweeps round to the front of the platform, strewn with offerings of red roses. Hovering above her, in misty blue drapery, is a spirit, crowning her with laurel. Insc. "John Gulich, R.I., 1898." Exh. R.I. and Walker Art Gallery, Liverpool, 1898.

Water-colour, 34 by 27¼ (0·86 × 0·69).

Tate Gift, 1899.

GUTHRIE (Robin)

4233 Head of a Woman

Head and shoulders of a woman, profile right, red dress, dark background.

Canvas, 20 by 16 (0·51 × 0·41).

Presented by Prof. Fred Brown, 1927.

HACKER (Arthur), 1859–1919

Born in London; studied at R.A. Schools, and at the Atelier Bonnat, Paris. A.R.A., 1894; R.A., 1910; painted portraits and figure subjects. Died in London.

1576 The Annunciation

The Virgin, in white dress and long veil, a pitcher beside her, stands with crossed hands near a fountain in an olive garden; the Angel, in blue drapery, a lily in his right hand, descends from Heaven. Insc. "Arthur Hacker, 92."

Canvas, 90 by 48 (2·29 × 1·22).

Exh. R.A. and Chantrey Purchase, 1892.

HADEN (Sir Francis Seymour), 1818–1910

Born in London; Hon. Surgeon to the Department of Science and Art, 1851–1867; in 1857 elected Fellow of the Royal College of Surgeons; took up etching, Grand Prix at Paris, 1900; founded the Society of Painter-Etchers, 1880, was President until his death; published several works on art and on sanitary science—"Rembrandt, True and False," "Earth to Earth," 1875, and "About Etching," 1879.

Sir William Drake published a descriptive catalogue of his plates executed between 1843 and 1873; revised by Dr. Naseby Harrington.

2427 Battersea Reach

Insc. "Old Chelsea, out of Whistler's Window," and "Seymour Haden, 1863." A correction was made in a later state; No. 45 in Drake's catalogue.

Etching, 5 by 9 (plate mark) (0·13 × 0·23).

Presented by Mr. Ernest Marsh, 1909.

HAGHE (Louis), 1806–1885

Born at Tournai; came to England when young; one of the foundation members of R.I., 1835, President in 1873; executed water-colours and lithographs of architectural subjects; died at Stockwell.

456 Council of War at Courtrai [V. & A. Mus.]

A group of notables seated at a table, covered with an Eastern carpet, in the Town Hall, Courtrai, in front of a richly-carved Gothic fireplace, with a mullioned window on left. Insc. "A. Haghe, 1839."

Water-colour, 30 by 38 (0·76 × 0·97).

Vernon Collection, 1847.

HALL (Edna Clark)

4228 Girl Leaning on a Gate

Three-quarters length, young girl, dark skirt, white overall, white hat, leaning with both elbows on a gate; sunny effect; landscape background; blue sky with grey clouds.

Water-colour, 9¾ by 6¾ (0·25 × 0·17).

Purchased out of the Duveen Drawings Fund, 1927.

HALL (Oliver), A.R.A.

3003 Avignon

View of Avignon rising above the Rhône; the Church of Notre Dame-des-Doms, right, and the bridge of St. Bénézet, left. Signed "Oliver Hall."

Canvas, 36¼ by 48 (0·92 × 1·22).

Presented by the National Loan Exhibition Fund Committee, 1914.

3555 Shap Moors

Lonely moorland with cattle and a small stone bridge; a road curves from the left across rough country into the middle distance; hills in distance and, above, sky with cumulus clouds.

Canvas, 39½ by 50 (1·00 × 1·27).

Exh. R.A. and Chantrey Purchase, 1920.

HALSWELLE (Keeley), 1832–1891

Born at Richmond, Surrey; drew for the *Illustrated London News*; went to Edinburgh, and found work on "Chambers' Illustrated Shakespeare"; A.R.S.A., 1865; first exh. at the R.S.A., 1857; went to Rome, 1869; after 1879 showed English landscapes at R.A. and G.G., and in 1884 a series of Thames subjects called "Six Years in a Houseboat"; member of the R.I.; died in Paris.

1548 Pangbourne

The Thames above Maidenhead, under a quiet sky, with grey fleecy clouds; the river, with floating water-lilies, in foreground. Insc. "KEELEY HALSWELLE, 1881." Exh. G.G., 1882.

Canvas, 35¾ by 53½ (0·91 × 1·36).

Tate Gift, 1894.

HAND (Thomas), Active *c.* 1790–1804

Studied under George Morland; made copies of his master's works, many of which passed as originals, and exh. at R.A., 1792–1804.

2474 Cottage and Hilly Landscape [MALL HOUSE]

A rustic is leaning against the fence of a thatched cottage talking to a girl in a mob cap. Signed "T. HAND, 97."

Canvas, 27 by 35 (0·69 × 0·89).

Presented by Mr. Lockett Agnew, 1909.

HARDING (James Duffield), 1798–1863

Born at Deptford; taught perspective by his father, a pupil of Paul Sandby; when 16, received lessons in water-colour from Samuel Prout; apprenticed as an engraver to Pye, and later took up lithography, particularly the method of "lithotint"; developed convention in pencil drawing, and became a popular teacher; A.R.W.S., 1821; R.W.S., 1822; died at Barnes.

2444 South Brent

Study of picturesque thatched cottages. Insc. "South Brent, Sept. 15, 1858, J. D. H."

Pencil, on cream paper, 10 by 13⅞ (0·25 × 0·35).

Presented by Mr. Charles Newton-Robinson, 1909.

2955 Old Mills, Saarburg

A view on the Moselle. A rocky cañon, centre; mills and waterfall, right; trees, high cliff and tall house, left; left foreground, two painters. Signed "HARDING."

Canvas, 30 by 25 (0·76 × 0·63).

Bequeathed by Sir H. Layard, G.C.B., 1913.

HARRAL (Horace), 1817–1905

Studied under Orwin-Smith; worked at wood-engraving in London and became known especially for his renderings of Turner's pictures; he engraved many illustrations for books and magazines and worked for *The Illustrated London News* until the foundation of *The Graphic* in 1869, for which paper he became one of the chief engravers.

4375 Wood Engravings, after J. M. W. Turner

(*a*) **Burial of Wilkie**
Wood-engraving, $9\frac{1}{4}$ by $9\frac{1}{4}$, hexagonal (0·23 × 0·23).

(*b*) **Ulysses Deriding Polyphemus**
Wood-engraving, $8\frac{3}{4}$ by $12\frac{3}{4}$ (0·21 × 0·32).

(*c*) **Fishing Boats Bringing a Disabled Ship into Port Ruysdael**
Wood-engraving, $9\frac{1}{4}$ by $11\frac{3}{4}$ (0·23 × 0·30).

(*d*) **Snow storm: Steamer off a Harbour Mouth making Signals**
Wood-engraving, $9\frac{1}{4}$ by $12\frac{3}{8}$ (0·23 × 0·31).
Presented by Mr. John Hipkins, 1927.

HART (Solomon A.), 1806–1881

Born at Plymouth ; in 1820 was apprenticed to Samuel Warren, a line engraver. In 1823 entered the R.A. Schools, and exh. at R.A. from 1826, chiefly historical and Jewish subjects and portraits ; A.R.A., 1835 ; R.A., 1839 ; visited Italy, 1840 ; succeeded Leslie as Professor of Painting at R.A., 1854–1863 ; Librarian, 1865 ; for some years Curator of the pictures in Greenwich Hospital, and an Art Examiner at South Kensington.

424 Interior of a Jewish Synagogue at the Time of the Reading of the Law

Centre, middle distance, Jewish doctors in white robes standing reading the Scriptures beneath a metal lamp ; behind, a grey-blue wall, with panelling below and a red curtain above ; foreground, standing and seated figures in white and red robes and turbans. Painted in 1830.
Canvas, 44 by 26 (arched top) (1·12 × 0·66).
Vernon Collection, 1847.

HARTWELL (Charles Leonard), R.A.

2267 A Foul in the Giants' Race

Two elephants have collided while racing, and their trunks are intertwisted. Their riders, in eastern dress, are flourishing long goads. Insc. "C. L. HARTWELL, Sc. 1908."
Bronze, 1 ft. (0·31).
Exh. R.A. and Chantrey Purchase, 1908.

2975 Dawn

A woman waking from slumber, half reclining on a base suggesting clouds ; her left leg projects beyond the base. A light drapery clings to her right shoulder and passes over her right leg. Signed "CHARLES L. HARTWELL."
Marble, $75\frac{1}{4}$ (1·91).
Exh. R.A. and Chantrey Purchase, 1914.

HATHERELL (William)

2937 O Romeo, Romeo, wherefore art thou Romeo?

A woman, head upturned, on a balcony; light coming from latticed window behind the figure. Trees and buildings, right, and moonlight in distance.

Water-colour, 9½ by 7 (0·24 × 0·18).

Exh. R.A. and Chantrey Purchase, 1913.

HAYDON (Benjamin Robert), 1786–1846

Born at Plymouth; student at R.A., 1804; he had lofty ambitions, which involved him in incessant difficulties and a quarrel with the R.A. He looked forward to work in the decoration of the new Houses of Parliament, and his failure to obtain it was a last blow, and three years later he committed suicide. He published works on painting, and his "Autobiography and Journals" appeared in 1847; his "Life," by Tom Taylor, in 1853.

682 Punch or May Day

Originally entitled "Punch and Judy" or "Life in London." A scene in front of Mary-le-bone Church; centre, an old farmer from the country, on his right, a London sharper; behind, a woman is sheltering with her cloak a boy, who is picking the farmer's pocket; the urchin is being watched by a police officer with a truncheon in his hand. Middle of the crowd, amongst other figures, a young sailor, a life-guardsman, a Waterloo hero, an Italian boy with figures of Theseus and Apollo, and a little crossing sweeper, mimicking Punch with his broom; right, a group of May sweeps with a Jack-in-the-Green; left, a showman and an apple-woman dozing over her stall; background, two young men of fashion on horseback; a funeral is passing towards the church just as a newly married couple is leaving. Painted 1829, and exhibited in Bond Street, 1830.

Canvas, 58⅓ by 72 (1·48 × 1·83).

Bequeathed by Dr. George Darling, 1862.

2445 (*a*) Study for "Solomon"

Study of the head of a youth, full-face, for the picture of "The Judgment of Solomon" (1812–14). Initialed "B. R. H." Beneath the mount are the words, "For Solomon."

Black chalk, on brown paper, 10¾ by 8 (0·27 × 0·20).

(*b*) Sketches of Sir George Beaumont (?)

Two profile sketches, insc. "Sir G. B. expression, first time looking at Solomon when put up in his gallery; this said more than all praise."

Pen and ink, 4¾ by 3⅞ (0·12 × 0·10).

Presented by Mr. Charles Newton-Robinson, 1909.

786 The Raising of Lazarus [Plymouth]

A composition of 19 colossal figures; Christ, centre; Lazarus, left; right, witnesses. "And He that was dead came forth, bound hand and foot with grave-garments."—John xi. 43, 44. Painted 1821–3.

Canvas, 168 by 249 (4·26 × 6·32).

Presented by Mr. R. E. Lofft, 1868.

HAYES (Edwin), 1825–1904

Born in Bristol, of Irish family; educated as an artist in Dublin; a prolific painter of marine subjects taken from the coasts of this country, of Holland, France, Italy and Spain; exh. at the R.A., 1855–1904; member of the R.H.A. and R.I.

1603 Sunset at Sea: from Harlyn Bay, Cornwall

The sun setting behind clouds, shining on the sea in the distance, making a long line and pathway of light. Signed "E. Hayes."
Canvas, 36½ by 49¾ (0·93 × 1·26).
Exh. R.A. and Chantrey Purchase, 1894.

HAYNES-WILLIAMS (John), 1836–1908

Born at Worcester; exhibited from 1863 at the R.A., at first as H. Williams; also at the B.I. and R.O.I. He died at Eastbourne.

1554 Ars Longa, Vita Brevis [Board of Trade]

An artist, in black, sits before his easel; his wife arranges the pillow for his head, while his daughter hands him palette and brushes; studies in red and black chalk on the floor, and in the portfolio, right. Insc. "Haynes-Williams, 1877." Exh. R.A., 1877.
Canvas, 50¾ by 83¼ (1·29 × 2·12).
Tate Gift, 1894.

HAYWARD (Alfred R.)

3661 Composition

Foreground, fishing boats and men; right, a river winding into the distance; middle distance, left, river bank with trees and, right, low-lying land. Signed "Alfred Hayward, 1920."
Pencil and wash, 9½ by 13⅞ (0·24 × 0·35).
Presented by Sir Joseph Duveen, 1922.

HEMY (Charles Napier), 1841–1917

Born at Newcastle-on-Tyne; intended to become a Roman Catholic priest, but left the Dominican Order and studied art at Newcastle, exhibiting first at R.A. "The Lone Sea Shore," 1865; studied under Leys at Antwerp; returned to London 1870; lived there until 1887; under Whistler's influence painted river-side subjects; A.R.A., 1898; R.A., 1910; in 1882 moved to Falmouth; painted sea subjects; his breezy pictures are rather portraits of men and ships on the water than true renderings of the sea with its atmospheric effects; died at Falmouth.

1650 Pilchards

Sunrise on the open sea; two fishing-boats with men hauling in between them a net filled with pilchards, and baling them with buckets into the larger boat; foreground, a flock of gulls darting at fish which have escaped from the net; a third boat is coming up. Insc. "C. Napier Hemy, 1897."
Canvas, 44½ by 83½ (1·13 × 2·12).
Exh. R.A. and Chantrey Purchase, 1897.

1946 London River

Scene on the Thames below London Bridge, from the south bank of Limehouse Reach; Limehouse Church and Limehouse Hole are seen in the distance; a steam-tug is towing the "St. Lawrence," an old Australian liner, a full-rigged sailing ship, frigate built; a wooden "dolphin" protecting the entrance to a dock forms the foreground. Insc. "C. NAPIER HEMY, 1904."

Canvas, 47½ by 72 (1·21 × 1·83).

Exh. R.A. and Chantrey Purchase, 1904.

HENDERSON (Elsie Marian)

3206 Three Studies of Leopards

Insc. "E. M. HENDERSON."

Black chalk, 9¾ × 14¾ (0·25 × 0·37).

Presented by the Contemporary Art Society, 1917.

3207 A Tiger

Drawing of a tiger, reclining. Insc. "E. M. HENDERSON, 1916."

Black chalk, 8½ by 14¼ (0·22 × 0·36).

Presented by the Contemporary Art Society, 1917.

HERBERT (John Rogers), 1810–1890

Born at Maldon, Essex, 1810; studied at R.A., 1826; A.R.A., 1841; R.A., 1846; at first painted portraits and romantic subjects; then Italian and, later, religious subjects, such as "Moses bringing down the Second Tables of the Law," for the Peers' Robing-room, House of Lords; executed a fresco of "King Lear" for the Houses of Parliament; died at Kilburn.

425 Sir Thomas More and his Daughter [CHESTER]

Sir Thomas More and his daughter gazing at the monks going to execution from a window in the Tower. Exh. R.A., 1844.

Canvas, 33½ by 43½ (0·85 × 1·10).

Vernon Collection, 1847.

HERKOMER (Sir Hubert Von), 1849–1914

Born at Waal, Bavaria, son of a joiner, who emigrated to America, 1851, and finally settled at Southampton, 1857; studied at South Kensington under Sir Luke Fildes and drew for illustrated papers; influenced by Frederick Walker. Began to exhibit at R.A., 1869; A.R.A., 1879; R.A., 1890; knighted, 1907; Slade Professor at Oxford, 1885–1894; besides painting, he practised almost all the arts, except sculpture; wrote and lectured, and founded an Art School at Bushey; painted portraits and large life-size groups, such as "Town Council of Landsberg," 1895, "The Council of the R.A.," 1908, and the "Firm of Fred. Krupp," 1914.

1575 Found

On the side of a Welsh mountain lies a wounded Roman warrior; a wild, half-clad British woman, leading a flock of goats down the crag, has discovered him, and stands hesitating between pity and distrust of her country's enemy. Insc. "HUBERT HERKOMER, 1884-5."

Canvas, 54 by 90 (1·37 × 2·29).

Exh. R.A. and Chantrey Purchase, 1885.

1602 The Charterhouse Chapel

The Pensioners of the Charterhouse assembling for service in the Chapel. The figure, centre, foreground, a typical Englishman was painted from Mr. Simpson Voakes, of Bazley Heath, Hertfordshire, who was the model for the 'John Bull' of *Punch*. The other faces express weariness and disappointment or resignation and content. A lady and a boy are watching from a pew, left. Insc. "HUBERT HERKOMER, 1889."

Canvas, 80¾ by 105 (2·05 × 2·67).

Exh. R.A. and Chantrey Purchase, 1889.

2481 The Council of the Royal Academy

The members of the Council for the year engaged in judging pictures for the annual exhibition. Behind the table in the centre sits Sir E. J. Poynter, the President; the other figures in order from left to right are Messrs. Ernest Crofts (Keeper), T. G. Jackson, S. J. Solomon, B. W. Leader, Seymour Lucas, J. S. Sargent, Briton Riviere, W. W. Ouless, David Murray, J. M. Swan, Sir Hubert von Herkomer, Sir T. Brock (standing), Mr. F. A. Eaton (Secretary). The President holds in his hands metal letters, D (doubtful) and X (excluded). The architect and sculptor members, Sir Thomas Jackson and Sir Thomas Brock, are not present as voters, but are included to complete the Council Group. A sketch in charcoal for the group was made on the spot, and the picture completed from separate studies. Exh. R.A., 1908; at Schulte's Gallery, Berlin (1908–1909), Dusseldorf (1909); at the International Art Exhibition, Munich (1909).

Canvas, 9 ft. 9 in. by 20 ft. 5 in. (2·97 × 6·22).

Presented by the Painter, 1909.

3517 Sir Henry Tate

Three-quarters length, seated in an armchair facing left; frock-coat, black tie, red cheeks, blue eyes, grey beard and hair, spectacles; warm brown background with open escritoire to left. Signed "H. H., '97."

Canvas, 55¾ by 44 (1·41 × 1·11).

Bequeathed by Amy, Lady Tate, 1920.

HERRING (John Frederick), 1795–1865

Born in Surrey; family originally Dutch; when 18 went to Doncaster, worked as a coach-painter; then as a stage coachman, painted in his leisure; friends helped him and he had lessons from Abraham Cooper; painted horses, and did portraits of 33 successive winners of the St. Leger at Doncaster; settled in London 1833, and exh. at the R.A. from 1826; also at the B.I. and at the R.B.A., of which he was a member from 1841 to 1852; died at Tonbridge, Kent.

452 The Scanty Meal

Study of the heads of three horses, feeding; two pigeons are sharing the meal. Painted in 1847.

Canvas, 21½ by 29½ (0·55 × 0·44).

Vernon Collection, 1847.

HIGHMORE (Joseph), 1692–1780

Born in London; articled attorney; studied under Kneller 1732; visited Dusseldorf and Antwerp, where he studied Rubens; retired 1761; died at Canterbury.

3573-3576

Four illustrations to "Pamela," Nos. I, VII, IX and XI, out of a series of twelve bought at Christie's 1921, and divided equally with the National Gallery of Victoria, Melbourne, and the Fitzwilliam Museum, Cambridge.

3573 Illustration to "Pamela"—I. Mr. B. finds Pamela writing [N.G.]

Mr. B., in slate-blue coat, grey waistcoat and white stockings, entering left, finds Pamela, right centre, in black and white, sitting at a table. A greenish-brown panelled room, with a picture of the Good Samaritan.

Engraved by L. Truchy (T.); 1st ed. July 1, 1745; 2nd ed. July 1, 1762.

Canvas, 24 by 29 (0·61 × 0·74).

Purchased out of the Florence Fund, 1921.

3574 Illustration to "Pamela"—VII. Pamela in the Bedroom with Mrs. Jewkes and Mr. B.

Right centre, Pamela in white, with a white cap and blue ribbon, seated, undressing, holding a pink garter in her right hand, on the edge of a bed, with voluminous red curtains; Mrs. Jewkes is lying in the bed to the right; background, left, Mr. B., disguised in the maid's clothes, with an apron over his head, is seated in a chair gazing to the right towards Pamela.

Engraved by L. Truchy (T.); 1st ed. July 1, 1745; 2nd ed. July 1, 1762.

Canvas, 25½ by 31½ (0·65 × 0·80).

Purchased out of the Florence Fund, 1921.

3575 Illustration to "Pamela"—IX. Pamela is married

Centre, Mr. B., in a blue coat, placing the ring on the finger of Pamela, who is in a white bridal dress and cap; right, Mr. Williams, reading the service, in front of a latticed window and, behind, Mr. Peters giving Pamela away; left background, Mrs. Jewkes, and the maid keeping the door. The marriage took place in Mr. B.'s private chapel.

Engraved by A. Benoist (B.); 1st ed. July 1, 1745; 2nd ed. July 1, 1762.

Canvas, 25½ by 31½ (0·65 × 0·80).

Purchased out of the Florence Fund, 1921.

3576 Illustration to "Pamela"—XI. Pamela asks Sir Jacob Swinford's blessing [N.G.]

Pamela, in light greenish blue and white, kneels to Sir Jacob; right, an elderly man in a brown coat; left, a youth, in yellow and silver; other figures in pink, black, blue, white and gold. A stone vaulted and paved hall.

Engraved by L. Truchy (T.); 1st ed. July 1, 1745; 2nd ed. July 1, 1762.

Canvas, 24 by 29 (0·61 × 0·74).

Purchased out of the Florence Fund, 1921.

4107 A Gentleman in murrey-brown Velvet [N.G.]

Three-quarters length, half left, head almost front; right hand thrust into his waistcoat; left, in his breeches pocket; grey wig, tied with black ribbon, murrey-brown velvet coat and breeches, white shirt with lace ruffles, lace cravat and long white satin waistcoat fringed with small tassels or balls of floss silk; background, right, base and shaft of a column; left, trees, a ruined arch, and distant landscape. Inscribed: "Jos. HIGHMORE PNX. 1747."

Oil on canvas, relined, 50 by 40 (1·27 × 1·02).

Bought by Knoedler in London and sold in America, 1912; bought back, 1923. Purchased out of the Florence Fund, 1925.

HILLS (Robert), 1769–1844

Born in Islington, studied under John Alexander Gresse; exh. R.A., 1791. In 1804 helped to establish the Society (now Royal) of Painters in Water-Colours, and was Secretary. Exhibited there until 1818 and from 1823 to 1844. Died in London.

4319 Study of a Donkey

Water-colour, 7½ by 9¾ (0·19 × 0·25).

4320 The Priory: Tonbridge Town

Three little sketches.

Water-colour, 11 by 7½ (0·28 × 0·19).

4321 A Farm and Study of a Man

Pencil and water-colour, 8 by 12 (0·20 × 0·30.)

4322 A Farmyard

Water-colour, 7 by 10⅜ (0·18 × 0·27).

4323 A Barn

Water-colour, 5¼ by 9 (0·15 × 0·23).

4324 Four Drawings

(*a*) **Study of Cows**

Pencil, 9¼ by 6 (0·23 × 0·15).

(*b*) **Sheep on the Road**

Wash, 7½ by 9⅞ (0·19 × 0·25).

(*c*) **Cows in a Landscape**

Water-colour, 4⅝ by 6½ (0·12 × 0·16).

(*d*) **Study of a Horse**

Pencil, 8½ by 10⅝ (0·21 × 0·27).

Nos. 4319–4324 bequeathed by Mr. J. R. Holliday, 1927.

HILTON (William), 1786–1839

Born at Lincoln; first worked with his father, a portrait painter, and afterwards under J. R. Smith, the mezzotint engraver; exh. at R.A. at 17, and afterwards, 1806, attended the R.A. Schools; illustrated Spenser and Milton; A.R.A., 1813; R.A., 1819; succeeded Thomson as Keeper, 1827; married the sister of his fellow pupil, Peter de Wint, 1828; died in London.

178 Serena rescued by the Red Cross Knight, Sir Calepine [N.G.]

Serena, naked, is swooning in a sequestered woody spot, and the officiating priest is about to plunge his knife into her bosom, when Sir Calepine rushes, sword in hand, to her rescue. A composition illustrating Spenser's "Faërie Queene," Book VI, C. VIII.

Canvas, 55 by 91 (1·40 × 2·31).

Presented by a body of subscribers, chiefly artists, 1841.

333 Edith and the Monks discovering the Dead Body of Harold [N.G.]

A scene on the field of battle, near Hastings, October, 1066. The King, stripped of his armour, is lying on his back in the foreground; a monk with one hand on the head of Harold is raising the right arm with the other; Edith, centre, recognises the body by the light of a torch held by a second monk; near Harold lies the body of one of his sons. Exh. R.A., 1834.

Canvas, 132 by 96 (3·35 × 2·44).

Vernon Collection, 1847.

334 Study of Head for Edith in No. 333

Head and shoulders of a woman; left arm raised clutching at her forehead; the other holding drapery at her throat.

Canvas, 19¾ by 25½ (0·50 × 0·65).

Vernon Collection, 1847.

335 Study for the Head of a Monk in No. 333

A monk with white beard, lit from below; dark background.

Canvas, 19½ by 14 (0·50 × 0·36).

Vernon Collection, 1847.

336 Study for the Head of a Monk in No. 333

Shaven head of a monk, lit from below; dark background.

Canvas, 19½ by 14 (0·50 × 0·36).

Vernon Collection, 1847.

337 Cupid Disarmed [OLDHAM]

The winged boy struggling with a nymph, who has seized his bow. Exh. R.A., 1828.

Canvas, 28½ by 35 (0·72 × 0·89).

Vernon Collection, 1847.

338 The Meeting of Abraham's Servant with Rebekah at the Well

"And I asked her and said, 'Whose daughter art thou?' And she said, 'the daughter of Bethuel': And I put the earring upon her face, and the bracelets upon her hands" (Genesis, Chap. xxiv). Exh. R.A., 1833.

Canvas, 34 by 43½ (0·86 × 1·10).

Vernon Collection, 1847.

1499 Nature Blowing Bubbles for her Children

Nature, the robust mother, with her youngest child beside her, upon the ground, near a gushing spring. Her playful brood lift their hands in delight to the iridescent bubbles she has blown for them; some run after the bubbles floating away. Exh. R.A., 1821.

Canvas, 68 by 91½ (1·73 × 2·32).

Presented by Mr. Charles Butler, 1896.

1629 Christ Crowned with Thorns

Christ seated in the Judgment Hall surrounded by tormentors; a Roman soldier points at Him the finger of scorn; to the left the Jewish priests point to the cross being carried in, and repeat their cry, "Crucify Him! Crucify Him!" Exh. R.A., 1825; bought by the Directors of the B.I. and placed in the Church of St. Peter's, Pimlico.

Canvas, 136 by 118½ (3·45 × 3·01).

Chantrey Purchase, 1877.

1791 Diana at the Bath

A study for "Venus appearing to Diana and her Nymphs" (No. 633, Wallace Collection). The nymphs are undressing near a stream in a shady grove. Two hunting dogs are on the left.

Panel, 8½ by 7 (0·22 × 0·18).

Bequeathed by Mr. Henry Vaughan, 1900.

HOFLAND (Thomas Christopher), 1777–1843

Born at Worksop; copied pictures in B.I. and elsewhere, and painted lake scenery; settled in London, 1811; visited Italy, 1839; died at Leamington.

1242 Stirling Castle [BOARD OF TRADE]

Castle on cliff, right; a wood, left; mid-distance, valley in sunlight; mountain distance. Exh. B.I., 1815. Formerly attrib. to Alex. Nasmyth.

Canvas, 52 by 72½ (1·32 × 1·84).

Purchased from Mr. Martin Colnaghi, 1888.

HOGARTH (William), 1697–1764

Born in London; apprenticed *c.* 1712, to a silversmith, Ellis Gamble; engraved on copper for booksellers, 1718; engraved his own card "W. HOGARTH, engraver, Aprill ye 23rd, 1720," and continued to issue engravings up to 1764. After 1728 turned to oil painting, perhaps studying under Thornhill, whose daughter he married in 1729, and producing small conversation pieces, such as "The Wanstead Assembly," and scenes from plays such as Gay's "Beggar's Opera." In 1733, he established himself in Leicester Fields and began his series of domestic subjects with "The Harlot's Progress" (1731), "The Rake's Progress" (1735), and "Marriage à la Mode" (1745). He executed several large religious paintings for St. Bartholomew's Hospital (1736), and St. Mary Redcliffe, Bristol (1756), and many admirable portraits, "Lord Lovat" (1746), "James Quin" and "The Shrimp Girl"; visited France, 1749; appointed Serjeant Painter to the King, 1757. He published a book, "The Analysis of Beauty," with a view to establishing a standard of taste. Died in London.

112 His Own Portrait

A picture represented resting on volumes of Shakespeare, Milton and Swift; his dog "Trump" by the side. In the lower left corner a palette with the "Line of Beauty and Grace" on it and inscribed "W. H., 1745." Exh. B.I., 1814 (94), and the National Portrait Exhibition, South Kensington, 1867 (352).

Engraved in 1749 by Hogarth, but converted in 1753 into a satirical print of Churchill, the poet, as "A Russian Hercules."

In Mrs. Hogarth's Sale, April, 1790, purchased by Boydell; sold 1797 to Angerstein.

Canvas, 35 by 27 (0·88 × 0·68).

Purchased with the Angerstein Collection, 1824.

113-118 Marriage à la Mode

Purchased with the Angerstein Collection, 1824.

The series, completed in 1744, was sold by Hogarth at auction, on June 6, 1751; purchased by Lane, of Hillingdon, the only bidder, for £126; bequeathed by Lane to Colonel J. F. Cawthorne, who, after offering it for sale in March, 1792, and May, 1796, sold it in February, 1797, to Angerstein for 1,000 gs.; exh. B.I., 1814 (110–115), and the International Exhibition, South Kensington, 1862 (42–47).

113 Scene I. The Marriage Contract

A splendid apartment, adorned with pictures. The father of the bridegroom points to his pedigree; the rich alderman, father of the bride, studies the marriage settlement. The bride and bridegroom are seated, turned away from each other, on the sofa.

Originally engraved by G. Scotin in 1745.

Canvas, 27 by 35 (0·68 × 0·88).

114 Scene II. Shortly after the Marriage

The breakfast room, with a room behind, in which are cards and card-tables, and candles still burning, a sleepy servant extinguishing them; four pictures of saints on the walls. The peer, seated, right,

his hands in his breeches pockets; in his coat pocket a lady's cap, at which a little dog sniffs. His wife, yawning, at breakfast. An old steward, with a parcel of bills and a solitary receipt, is leaving.

Engraved by B. Baron, 1745, and many others.

Canvas, 27 by 35 (0·68 × 0·88).

115 Scene III. The Visit to the Quack Doctor

The peer, a cane in one hand, a box of pills in the other, rallies a quack and a procuress for having deceived him; she threatens him with her knife; the quack smiles. A young girl stands right, her handkerchief to her mouth. Alembics, mummies, etc., in the background.

Engraved by B. Baron, 1745.

Canvas, 27 by 35 (0·68 × 0·88).

116 Scene IV. The Countess's Dressing Room

The morning levée. Left, an Italian singer, and German flautist; a red-haired lady in white listens, centre. Right, the Countess in peignoir and yellow dressing gown, takes from "Silvertongue," the young lawyer, an admission ticket to a masquerade. Eleven figures. On the walls, Ganymede, Susannah, and a version of Correggio's Io.

Engraved by F. S. Ravenet, 1745.

Canvas, 27 by 35 (0·68 × 0·88).

117 Scene V. The Duel and the Death of the Earl

The "Turk's Head Bagnio." Centre, the peer, dying; "Silvertongue," with whom he has surprised his wife and fought a duel, escapes through a window, left. She kneels. Right, the Watch, entering.

Originally engraved by Ravenet, also Earlom.

Canvas, 27 by 35 (0·68 × 0·88).

118 Scene VI. The Death of the Countess

The Countess has taken poison; the bottle lies upon the floor, and close to it a paper with the words "Counsellor Silvertongue's last dying speech." The father draws the rings from her fingers; the old nurse is holding the Countess's child up to its dying mother. In the background is the apothecary. A half-starved hound stealing a "brawn's head" from the table, right; extreme left, the retreating physician. Through the window, London Bridge.

Engraved by G. Scotin, 1745.

Canvas, 27 by 35 (0·68 × 0·88).

675 Mary Hogarth, the Artist's elder Sister

Bust, profile, right. Insc. "MARY HOGARTH, 1746."

Canvas, 11 by 8¼ (0·27 × 0·20).

Bequeathed by Richard Frankum, 1861.

1046 Sigismonda Mourning over the Heart of Guiscardo

Sigismonda, seated three-quarters length, holds in a golden cup the heart of her husband Guiscardo, sent to her by her father Tancred, who had murdered him. Dark background.

Painted, 1759, for Sir Richard Grosvenor, who declined it; exhibited in Spring Gardens; at Mrs. Hogarth's Sale, April, 1790, bought by Boydell for 56 gs.; one of the prizes of the Shakespeare Gallery; it was sold again in June or July, 1807; exh. Society of Artists, 1761 (44); B.I., 1814 (166), lent by Anderdon, 1856 (118); Manchester, 1857 (21); R.A., 1870 (43).

Canvas, 39 by 49½ (0·99 × 1·25).

Bequeathed by J. H. Anderdon, 1879.

1153 Family Group [N.G.]

An interior; left, is seated Dr. Arthur Smith (Archbishop of Dublin, 1766–72), an open book in his right hand; he is talking to Mr. William Strode, who is sitting at table; right, Jonathan Powell, the butler, pouring water into a tea-pot. Lady Anne Strode, in a mob-cap, is drinking tea; to the right, stands Mr. S. Strode, wearing a blue coat, embroidered with gold, and red breeches; a stick in his right hand.

Originally in W. Strode's possession. Exh. R.A., 1884 (38), lent by executors of Rev. W. Finch.

Canvas, 34 by 35 (0·86 × 0·88).

Bequeathed by the Rev. W. Finch, 1883.

1161 Miss Lavinia Fenton as "Polly Peachum"

Life-size, half-length; pale green silk bodice, open at the neck and trimmed with reddish-brown silk; fair hair half-concealed by a lace cap; throat encircled by a pearl necklace. Dark background.

Canvas, in an oval, 29 by 23 (0·73 × 0·58).

Lavinia Fenton, *b.* 1708; *m.* Charles Paulet, third Duke of Bolton; *d.* 1760. She was Polly Peachum in the "Beggar's Opera" in 1728.

Samuel Ireland Sale, 1801, bt. Seguier. Exh. B.I., 1814 (119), lent by G. Watson; perhaps B.I., 1850 (161), lent by F. Gye; International Exhibition, 1862 (41), lent by Sir W. Miles; R.A., 1875 (137), lent by Sir W. Miles.

Purchased from Leigh Court (Miles) Sale (30), out of the Wheeler Fund, June 28, 1884.

1162 The Shrimp Girl

She wears a white cap with a dark cloth over her head, on which she bears a flat dish, or basket, containing shrimps, and a small metal mug for a measure. Her mouth is half open. Nearly full-face, bust length. Light grey background. Exh. International Exhibition, 1862 (40), lent by Sir W. Miles; R.A., 1875 (31).

Canvas, 25 by 20 (0·63 × 0·50).

Purchased from Leigh Court (Miles) Sale (31), out of Wheeler Fund, June 28, 1884.

1374 Hogarth's Servants [N.G.]

Six heads, rather less than life-size; upper part, a woman in a mob cap, a boy, and an old man; centre, a middle-aged man, with a brown wig; lower part, left and right, two young women, wearing caps. Some are apparently members of the same family. Grey back-

ground. Exh. B.I., 1817 (80), lent by W. Collins; Suffolk Street, 1833; ditto, in W. B. White Sale, 1879; bought Wedderburn.

A drawing from this picture, by R. Livesay, was in the Charlemont Coll. (and later in the Joly Coll.). Our picture was bought from Mrs. Hogarth's Sale, 1790, by Collins (£5 15*s.* 6*d.*).

Canvas, 24½ by 29½ (0·62 × 0·75).

Purchased from Wedderburn Sale (98), out of the Lewis Fund, June 3, 1892.

1464 Calais Gate (called also "The Roast Beef of Old England") [N.G.]

Centre, a man cook, in his arms a sirloin of beef; a friar lays his hand upon the joint. A French soldier in tattered uniform follows the cook with a grotesque gesture of admiration. Close to him a shabby Irishman eating soup out of a bowl; further right, two others carrying away a large cauldron; right foreground, lies a Scotchman, wringing his hands; left, three fish-wives crouching; behind them a French sentinel on guard; in the background, left, Hogarth himself making a sketch. Background, Calais Gate, through which is seen a priest bearing the Host to a sick person. On the summit of the gateway a carrion crow; based upon an incident which occurred during Hogarth's trip to France in 1748, when he was arrested for sketching the City Gate at Calais. Exh. Society of Artists, 1761 (44); B.I., 1814 (117); the International Exhibition, Dublin, 1865 (50); Leeds, 1868 (1099).

Painted in 1749, and purchased by the Earl of Charlemont; in his Sale, 1874, bought by Agnew; R.A., 1875 (28); lent by H. W. Bolckow; in his Sale, March 2, 1891 (107), bought by Agnew.

Canvas, 31¼ by 37¼ (0·79 × 0·94).

Presented by the Duke of Westminster, 1895.

1663 Portrait of Hogarth's Sister [N.G.]

Probably Ann, Hogarth's younger sister, *d.* unmarried, August 13, 1771. Sitting; fresh complexion; brown eyes; the head is turned a little left; yellow dress, with a white lace fichu fastened with a pink rose, and white lace under-sleeves. A bright green scarf at her back. Bust length. Neutral green background.

Canvas, in an oval, 30 by 25 (0·76 × 0·63).

Purchased from Messrs. P. and D. Colnaghi, 1898.

1935 James Quin [N.G.]

A portly man looking up; in full-bottomed grey wig and brown coat richly frogged with gold and open in front to show the white cambric shirt with a lace fall. Insc. "Mr. Quin."

James Quin, Actor, 1693-1766.

In the Collection of Mr. Gwennap in 1817; afterwards in that of Charles Matthews; exh. National Portrait Exhibition, 1867 (348), lent Townshend; R.A., 1885 (6); subsequently in the Sale of Townshend Heirlooms, March 5, 1904 (61), bought by Agnew.

Canvas, in an oval, 28¾ by 23¾ (0·73 × 0·60).

Purchased out of the Clarke Fund, 1904.

2220 Study of a Human Skull

Three-quarter facing left to, resting on two books. Study for "The Quack Doctor," No. **115.**

Paper, in pencil, 7 by $7\frac{1}{2}$ (0·17 × 0·19).

Presented by the Rev. John Gibson, 1892.

2221 Pen Sketch of a Man's Head

Head, profile, looking slightly downwards to the right; wearing a wig.

$3\frac{1}{2}$ by $2\frac{3}{4}$ (0·08 × 0·07).

Presented by the Rev. John Gibson, 1892.

2437 Scene from the "Beggar's Opera"

Macheath, in chains, standing centre; red coat, grey waistcoat and three-cornered hat; Polly Peachum, in white satin gown and cap with red ribbons, kneels to Peachum, in black. On the other side of Macheath, Lockett and Lucy Lockett, kneeling, in blue, with buff sash, white kerchief, and cap with blue ribbons. Background, the inside of a prison, a mob with staves; blue curtains hang from the top of the picture.

Lavinia Fenton played Polly Peachum; her future husband, the Duke of Bolton, is first from the right among the spectators.

The frame is said to have been designed by Hogarth, and contains a carved portrait of Gay.

In Hogarth's early manner. Two other versions exist, painted in 1728—one belongs to the Duke of Leeds, at Hornby Castle; another belonging to L. Huth was exhibited B.I., 1861 (197), and Grosvenor Gallery, 1888 (251). A study was in Willett's Collection, 1857. This version was commissioned by Sir Archibald Grant, of Monymusk; possibly exhibited B.I., 1814, lent by J. Steers. Afterwards owned by Dr. Monkhouse, from whose family it was purchased in 1834 by Mr. John Murray; exh. B.I., 1847 (149); Manchester, 1857 (25); International Exhibition, 1862 (4); R.A., 1876 (100), 1908 (85); Grosvenor Gallery, 1889 (9).

Canvas, 22 by $28\frac{1}{4}$ (0·55 × 0·72).

Purchased from Mr. John Murray, out of the Temple West Fund, 1909.

2736 Dr. Hoadley, Bishop of Winchester

Three-quarters length in robes as Prelate of the Order of the Garter, with badge and George. He wears a wig and is seated in an armchair. Background, a stained-glass window, with a figure of St. Paul and an angel holding a shield bearing two gold keys crossing a sword on a red ground.

A "Bishop Hoadley" exhibited Suffolk Street, 1832 (100), lent by Taleure; one was in Anon. Sale, 1865. A small portrait (23 × 18) exh. R.A., 1908, lent by C. F. Murray.

Canvas, $49\frac{1}{2}$ by $39\frac{1}{2}$ (1·25 × 1·00).

Purchased from Messrs. Knoedler and Co. out of the National Loan Exhibitions Fund, 1910.

ENGLISH SCHOOL OF HOLBEIN, HANS (THE YOUNGER), (1497–1543)

4252 Lord de la Warr [N.G.]

A young man, three-quarters length, with slight beard, standing facing spectator, legs astride, right hand on belt, left holding sword hilt and gloves ; black cap, trimmed gold, with white plume ; black cloak edged with gold ; black slashed doublet over red jerkin and white shirt frilled and embroidered at wrist and neck with gold and black ; black trunks and hose ; round neck a double gold chain. On the bezel of a ring on left hand, the arms, *argent a fess dancetty sable*. Warm grey background.

Oil, on oak, 52½ by 31 (1·33 × 0·79).

c. 1550 from the costume. The arms on the ring are those of the West family. Acquired by R. S. Holford as "A portrait of Lord de la Warr." The sitter is probably either Thomas West, 9th Baron de la Warr, *d.* 1554, or his nephew, William West, 1st baron of the 2nd creation, *b. c.* 1520, *d.* 1595. Has been attributed to Holbein, Guillim Stretes and Gerlach Flick.

Holford Coll. Exhib. R.A., 1870 (23, as Holbein, lent R. S. Holford) ; 180 (167, as Holbein, lent R. S. Holford) ; 1908 (2, as Stretes, lent G. L. Holford) ; B.F.A.C., 1909 (51, as Holbein and Stretes, lent G. L. Holford) ; 1921-22 (11, as Stretes, lent G. L. Holford).

Presented in memory of R. S. Holford and Sir G. S. Holford by nine members of their family, 1927.

HOLL (Frank), 1845–1888

Born in London, son of Francis Holl, A.R.A., engraver ; in 1860, studied at the R.A. Schools ; first exhibited at the R.A. "A Portrait," and "Turned out of the Church," 1864 ; painted genre subjects of sombre tone, also known for vigorous portraits, such as those of Lord Roberts and John Bright ; A.R.A., 1878 ; R.A., 1884.

1535 Hush !

A woman in a cottage looks over a rough cradle to quiet her elder child, while her sick baby is asleep. Insc. "Frank Holl, 177." Included in the Holl Exhibition, R.A. (Winter), 1889.

Canvas, 13½ by 17½ (0·34 × 0·44).

Tate Gift, 1894.

1536 Hushed

The scene is the same as in No. **1535**, but the child is dead ; the mother leans her head upon her hand over the cradle ; the elder child looks wonderingly at her despair. Insc. "Frank Holl, 177." Included in the Holl Exhibition, R.A. (Winter), 1889.

Canvas, 13½ by 17½ (0·34 × 0·44).

Tate Gift, 1894.

4065. Samuel Cousins, R.A. [N.G.]

Seated in a chair, three-quarters length, half left, hands clasped in front ; black frock coat, bottoned, and flowing tie ; dark brown background with, left, a mezzotint after Sir Joshua Reynolds' "Strawberry Girl." Insc. "Frank Holl, 1879."

Oil on canvas, 50½ by 40⅝ (1·21 × 1·03).

Samuel Cousins, 1801–1887. Mezzotint engraver, mainly after Lawrence, Reynolds and Millais; R.A., 1855.

Exh. R.A., 1879; Manchester, 1887 (413, lent Holl); R.A., 1901 (64, lent Mrs. Holl).

Presented by Mrs. Frank Holl, 1925.

HOLLAND (James), 1800–1870

Born in Burslem, Staffordshire; painted flowers on pottery in the works of James Davenport; in 1819 came to London, exh. at R.A. from 1824; visited Paris, 1831; painted views of towns, abroad and at home; exh. R.W.S. from 1833; associate, 1856, and member, 1858; also member of R.B.A., and exh. there, 1843–1848; died in London.

1253 View of Hyde Park Corner, looking East [L.M.]

Showing the architectural additions and alterations in 1825 from the designs of Decimus Burton; left, the Ionic screen and gateway, now the entrance to Hyde Park; right, the triumphal arch which was removed to another position in 1881–2. The sculptured podium and terminal quadriga, which formed part of the architect's design, though never executed, are introduced in this view by the painter; in their stead, the large equestrian statue of the Duke of Wellington, now at Aldershot, occupied the top of the arch. Captain Adrian Jones's "Quadriga" was placed on the top of the arch in 1912.

Canvas, 21 by 35½ (0·53 × 0·90).

Painted for Decimus Burton, the architect of the gateway, and presented by his niece, Miss Emily J. Wood, 1888.

1809 The Grand Canal, Venice

View of the Piazzetta, the Ducal Palace, the campanile and the domes of St. Mark's from the entrance to the Giudecca Canal; the Dogana, with its weathercock of Fortune surmounting the globe, left; a boat moored to a post, right; "J. H." on the sternboard.

Wood, 16 by 29 (0·40 × 0·74).

Bequeathed by Mr. Henry Vaughan, 1900.

3326 St. Ouen: Rouen

The church seen through a narrow stone-paved street, buildings on either hand, with projecting lamps; a woman, stalls and figures at end of street. Tower of church drawn in careful detail, sky touched with blue and white. Insc. "St. Ouen, 1 to 4 Augst, '22."

Ex Coll., Lady Flower, No. 1785. Red Cross Sale at Messrs. Christie's, 1918.

Pencil, on grey paper, touched with colour and Chinese white, 17 by 11¾ (0·43 × 0·30).

Presented by Mr. Lancelot Hannen, C.B.E., through N.A.C.F., 1918.

3333 Study of Architecture at Rouen

Part of a church, careful drawing of tower, porch and window sky touched with blue and white. Insc. "Rouen," August 21.

Ex Coll., Lady Flower, No. 1785. Red Cross Sale at Messrs. Christie's, 1918.

Pencil, on grey paper, with notes of colour, 17 by 11¾ (0·43 × 0·30).

Presented by Mr. Lancelot Hannen, C.B.E., through N.A.C.F., 1918.

3524 A Recollection of Venice

A small canal in Venice ; left, buildings ; right, foreground, landing-place with three women kneeling ; behind them, a painting of an "Entombment" on a wall ; above, a balcony, with two women ; distance, boats, buildings and a tower ; blue sky with clouds.

Wood, 16½ by 11½ (0·42 × 0·30).

Bequeathed by Mr. R. H. Prance, 1920.

4236 The Thames below Woolwich, 1843 [N.G.]

Looking down the river ; foreground, a muddy shore with a moored dinghy and a man in a red shirt dragging in another boat ; middle and far distance, low and partly wooded banks ; on the river, many sailing craft. In the sky, purple-grey and orange-yellow cloud extending towards the horizon. Late afternoon.

Oil on canvas, 24 by 20 (0·61 × 0·51).

Inscribed on back, "View on the Thames below Woolwich." "Painted by James Holland 1843."

Bequeathed by Miss Susan Field, 1927.

HOLLOWAY (C. E.), 1838–1897

Born at Christchurch ; studied at Leigh's Academy with Fred Walker ; painted landscapes and marine subjects ; worked in Venice, 1883 and 1895. Exhibited from 1866 at R.A., at R.B.A., and New Water-Colour Society.

4149 The St. Vincent in Portsmouth Harbour

The old battleship, centre, surrounded by boats ; green sea, grey sky. Signed "C. E. Holloway, '93."

Canvas, 14 by 10 (0·36 × 0·25).

Purchased out of the Clarke Fund, 1926.

HOLMAN-HUNT (William), 1827–1910

Born in Wood Street, Cheapside ; in 1843 took to painting portraits and drew in British Museum ; admitted as probationer at R.A. Schools, and exh. his first painting at the R.A., 1846 ; met Millais and, in 1848, founded with him and Rossetti the Pre-Raphaelite Brotherhood, which aimed, in the first instance, at literal truth to nature, but soon began to aim at combining with this realism of method a like fidelity to the ethical and poetic spirit of the subject. Hunt continued rigidly faithful to the principles of the Brotherhood throughout his life, and, after the sale of the "Light of the World" in 1854, visited Palestine in order to be able to treat the life of Christ strictly in accordance with these principles.

2120 The Ship

The deck, at night, of a P. and O. steamer in the Mediterranean ; deep blue sky, with stars and a quarter moon ; a rush of red sparks from the funnel ; foreground, right, a sailor stands at the wheel ; beyond, a canvas awning stretches from side to side. Against the bulwarks, right, a passenger, cap in one hand and a field-glass in the other ; left, a

lady, seated, looking at the stars ; a kitten rubs itself against her skirts. Further away, two passengers, a man and a woman, seated. Painted 1875, when the artist was on his way to Syria. Signed with monogram and dated.

Canvas, 30 by 38½ (0·76 × 0·97).

Bought by subscription from the painter and presented, as a memorial of the artist's 81st birthday, through a Committee, of which Lord Carlisle was Chairman, Canon Rawnsley, Hon. Secretary, and the Rev. H. G. Woods, Master of the Temple, Hon. Treasurer, 1907.

2422 An Etching from " The Germ "

Two subjects on one plate from " The Germ," No. 1 (1850). The upper illustrates the lines in Woolner's poem, " My Beautiful Lady," beginning, " This is why I thought weeds were beautiful." The other illustrates the lines in the sequel, " Of my Lady in Death," describing the tolling of the bell for her soul and the swoon of the lover.

Etching, 7⅞ by 4¾ (plate mark) (0·20 × 0·12).

Presented by Mr. Edmund Houghton, 1898.

3160 Portrait of John Hunt

Head of the artist's uncle, John Hunt ; nearly full-face, facing towards the left ; clean shaven ; white neckerchief ; red-brown background.

Canvas, 14 by 12 (0·36 × 0·30).

Presented by Mrs. Wyman, 1917.

3161 Portrait of John Key

Head and shoulders of the artist's friend, John Key, full-face ; clean shaven ; hair long, and brushed back ; white collar ; unfinished light brown background, with green-grey pattern.

Canvas, 14 by 12 (0·36 × 0·30).

Presented by Mrs. Wyman, 1917.

3334 The Triumph of the Innocents

The flight into Egypt ; right, Joseph, leading the ass across a brook ; rose-brown cap, raiment pearl grey, mantle yew green ; left, the Virgin, seated on the ass, the Child reclining backwards on her arm ; on her head a lemon-yellow shawl and a jewelled tiara ; her robe rose brown, broad stripe yew green ; a rich multi-coloured quilt forms the saddle. In accompaniment, fifteen Spirit Children—right, a group of three ; the third wears orange red ; left, in the air, three, waking, drapery rose-coloured ; centre, a single Spirit, neutral-tinted raiment ; left centre, semi-circular group of eight, flower-garlanded. Landscape, distance, left, the lights of a town ; right, among trees, the lights of a country farm ; centre, mid-distance, two wolves ; a mill-race. The moonlit landscape throws into strong relief the brightly illumined bodies of the Spirit Children, their rich embroidered dresses, and the iridescent bubbles that move among them.

There are two large versions of this subject. The first, now in the Walker Art Gallery, Liverpool, Hunt began in Jerusalem, about 1875, upon linen, as he could get no canvas ; but the experiment was a failure, at least temporarily, and he returned to England, where

he painted the present picture between 1878–1885; exh. Fine Art Society, 1885. Subsequently the first version was restored and completed; a third, smaller, version belongs to Mr. Sydney Morse.

Canvas, 61 by 100 (1·55 × 2·54).

Presented by Sir John Middlemore, Bart., 1918.

3447 Claudio and Isabella "Measure for Measure," Act iv, Sc. 2.

On the right, Isabella, in a white nun's habit, standing gazing left, with her hands raised to Claudio's breast in her appeal; Claudio, for whom the painter Deverell served as model, left, in red velvet tunic over blue and gold vest with white collar, black slashed sleeves, purple hose, leans against the prison window, right hand fingering the fetter with which his right leg is chained to a ring in the wall; long straight chestnut hair, parted in the middle; he is looking away, left, in hesitation. On the ground, left, lies his black cloak and a spray of apple-blossom (put in by the painter at a later date); the prison background was studied in the Lollards' prison at Lambeth Palace; the heads against a barred window, with a brilliant blue sky with white clouds, and an apple-tree in full blossom, right. On the wall of the window, right, hangs a lute with cherry ribbons. Exh. R.A., 1853; signed "W. Holman Hunt, London, 1850."

Oil, on panel, 30½ by 18 (0·77 × 0·45).

Exh. R.A., 1853, and Chantrey Purchase, 1919.

4018 Eliezer and Rebekah at the Well

Illustration for Dalziel's Bible Gallery (published 1881). Inscribed "W. H. H., 1863," and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 7 by 5⅝ (0·18 × 0·14).

Presented by Mr. Gilbert Dalziel, 1924.

4052 The Lady of Shalott

Illustration for "Moxon's Tennyson," 1857, p. 67.

Engraved by J. Thompson. Inscr. (monogram) "W. H. H." and "J. Thompson."

Wood-engraving on India paper, 3¾ by 3⅛ (0·09 × 0·08).

Presented by Mr. Harold Hartley, 1925.

4124 The Lent Jewels

Illustration for "English Sacred Poetry," pub. 1862. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, 5 by 4 (0·13 × 0·10).

Presented by Mr. Gilbert Dalziel, 1925.

HOLMES (Sir Charles John)

3041 The Burning Kiln

Left, a kiln, with square tower at the end, from which dense clouds of smoke rise, right, across a cold dark sky; a strip of pallid green grass stretches from the centre foreground round a dark still pool into the distance, studded with posts; left, behind the kiln, and in the background, right, low mounds of sand and refuse.

Canvas, 27 by 30 (0·69 × 0·76).

Presented by Sir M. E. Sadler, C.B., through the N.A.C.F., 1915.

3170 The Red Ruin

A scene in Lucerne ; foreground, a red ruined house among trees ; snow on the ground ; right, a man in blue ; beyond, hilly ground covered with snow, intersected by belts of fir trees ; distance, mountains capped with snow ; grey sky. Painted 1907.

Canvas, 18 by 32 (0·46 × 0·81).

Presented by the Contemporary Art Society, 1917.

4381 Whernside

A hilly landscape with sloping ground, divided into fields, right and left ; distant hills, purple in the evening light. Signed " C. J. H."

Canvas, 27 by 29½ (0·69 × 0·75).

Presented by the Hon. Evan Charteris, K.C., 1928.

HOLMES (Sir Richard Rivington), 1835–1911

Born in London, 2nd son of John Holmes of the British Museum ; Assistant in the British Museum, 1854 ; Archæologist to Abyssinian Expedition, 1868 (medal) ; Librarian at Windsor Castle, 1870-1906 ; wrote many books and edited an edition of the Book of Common Prayer with titles and borders designed by himself ; also illustrated Mrs. Oliphant's " Makers of Venice."

3618 The Monk

A bearded monk seated at a desk by a window, profile facing right, illuminating a manuscript before him ; various objects in the room.

Signed " R. H., 27th Oct., 1861."

Pen and ink, 4 by 2½ (0·10 × 0·06).

Presented by Sir Charles Holmes in memory of Mrs. Robert Barclay, 1922.

HOLROYD (Sir Charles), 1861–1917

Born at Leeds ; studied at Slade School under Legros, and appointed his assistant, after winning a Travelling Studentship and spending two years in Italy ; Keeper of National Gallery, British Art, 1897–1906 ; Director of National Gallery, 1906–1916 ; exh. at R.A., 1885–1895, and member of R.E. ; he produced sets of Italian subjects, and etchings of the Lake District and Yorkshire moorland country ; died at Weybridge.

3344 Villa Torlonia, Frascati

View of the villa from the kitchen garden ; left, side of the house ; right, a wall with dark green trees ; dark blue sky.

Water-colour, 11 by 7½ (0·28 × 0·19).

3345 Alcantara Bridge, Toledo

Bridge and river, right ; cliffs, left.

Etching, plate mark, 3½ by 6½ (0·09 × 0·16).

3346 Langstrath

A stream flowing over rocks ; mountains in background.

Etching, plate mark, 7⅞ by 11⅞ (0·20 × 0·30).

3347 Top of Glaramara, looking toward Langdale Pikes

A range of mountains, with rocks in foreground.
Etching, plate mark, 3⅝ by 13⅞ (0·09 × 0·36).

3348 Honister

A mountain-side rising steeply to right; distance, left, mountains.
Etching, plate mark, 8⅞ by 13⅞ (0·22 × 0·36).

3349 Great Gable

A conical hill in centre; a lake in foreground.
Etching, plate mark, 8⅞ by 13⅞ (0·23 × 0·36).

3350 The Salute, Venice

Foreground, left, a quay-side with poles; right, water; middle distance, left, the domes of the Salute rising above houses and gondolas.
Etching, plate mark, 11⅞ by 8⅞ (0·30 × 0·23).

Nos. 3344-3350 Presented by Lady Holroyd, 1918.

3397 Portrait of G. F. Watts: Sketch

Profile head, facing left, in a red cap, with white beard.
Canvas, 22 by 15⅞ (0·56 × 0·40).
Presented by Lady Holroyd, 1919.

3398 Portrait of Alphonse Legros: Sketch

Profile head, facing left, with white hair and beard.
Canvas, 21 by 17 (0·53 × 0·43).
Presented by Lady Holroyd, 1919.

3638 George Meredith

Head in profile, facing left.
Bronze medal, 2¼ in. diam. (0·06).
Presented by Lady Holroyd, 1922.

4406 Death of Torrigiani

The figure of an old bearded man, nude to the waist, is lying on a rough bed in a stone cell; he is looking towards the light which comes through a barred window above, right; a crucifix hangs above his head, a kneeling monk is feeding him from a basis and two other monks are in the background; foreground, left, a cardinal in red robes standing and, centre, a half-nude man kneeling and holding a key. Signed "CHARLES HOLROYD."
Canvas, 36½ by 47½ (0·93 × 1·20).
Presented by Sir Ian Hamilton, 1928.

HOME (Robert), working *c.* 1780–1836

Born in London; pupil of Angelica Kaufmann, also studied in Rome; practised subject and portrait painting in Dublin and London; about 1790 went to India and became painter to the King of Oudh.

2128 Arthur Wellesley, First Duke of Wellington, K.G. [N.P.G.]

Figure to the waist, standing slightly to right, head three-quarters right, in scarlet uniform, double-breasted, dark blue facings, gold laced; gold fringed epaulettes; right hand in breast; dark warm brown background.

Canvas, 29¼ by 25¼ (0·74 × 0·64).

Bequeathed by Mrs. Bruce Gordon, 1907.

HONE (Nathaniel), 1831–1917

Born at Dublin; at first studied engineering at Trinity College then painting in Paris under Yvon, 1853, and later under Couture. Copied in the Louvre; went to live at Barbizon, painting landscape with Millet, Corot, Harpignies and Jacque; remained in France 17 years, then moved to Italy; exhibited Salon, 1867-9, and once, R.A., 1869; settled in Ireland, exh. at R.H.A.; member and Professor of Painting R.H.A., 1894.

4104 A Seapiece

A slight sketch of the sea with a wave breaking on the shore.

Water-colour, 4¾ by 8 (0·12 × 0·20).

Bequeathed by Mrs. Magdalene Hone, 1925.

HOOK (James Clarke), 1819–1907

Born at Clerkenwell; at 14 was taken to Constable and to John Jackson; drew in the British Museum and studied at R.A. Schools for three years; contributed unsuccessfully to the Westminster Hall competition, but won gold medal and travelling studentship at R.A.; went to Italy for three years, exh. historical Italian subjects; A.R.A., 1850; R.A., 1860; in 1859, began a series of pictures of the western coast; died at Churt, near Farnham.

1512 Home with the Tide

Fishing boats returning after a night's fishing; tide coming in with fresh breeze; middle distance, a group of women preparing fish for market, and a woman with a baby in her shawl, seated, foreground. Signed "18 H 80." Exh. R.A., 1880.

Canvas, 34½ by 54½ (0·87 × 1·38).

Tate Gift, 1894.

1513 Young Dreams

A girl and boy talking on a cliff; view across a rocky bay to the open sea. Signed "18 H 87." Exh. R.A., 1887.

Canvas, 41 by 55½ (1·04 × 1·41).

Tate Gift, 1894.

1514 The Seaweed Raker

A fisher girl, rake in hand, standing on a sandy shore looking out to sea; middle distance, a low rocky island, with a group of fishing boats; open sea beyond. Signed "18 H 89." Exh. R.A., 1889.

Canvas, 28½ by 48¼ (0·72 × 1·22).

Tate Gift, 1894.

1598 The Stream

A thatched farmhouse, right ; milkmaids with cows ; a cow coming to drink at a stream which winds away to the sea. Signed " 18 H 85."

Canvas, 37½ by 59 (0·95 × 1·50).

Exh. R.A. and Chantrey Purchase. 1885.

2252 Wreckage from the Fruiter

A green roller breaking on a rocky coast, left ; centre, a broken spar and nearly submerged crates of oranges, the cargo of the wrecked vessel ; three fishermen are hauling in one of the crates ; two girls, foreground, right, filling creels with damaged fruit.

Canvas, 35½ by 60½ (0·90 × 1·53).

Presented by the painter's two sons, 1908.

HOPPNER (John), 1758(?)–1810

Born in Whitechapel, of German parentage ; student R.A. Schools in 1775 at the King's expense ; 1789, appointed portrait painter to the Prince of Wales ; A.R.A., 1793 ; R.A., 1795 ; died in London.

133 William Smith, Actor [N.G.]

To the waist, seated, full-face, red chair, arms folded ; white powdered hair, ruddy complexion, dull blue coat, yellow vest, red curtain background. Painted 1788.

William Smith, actor, known as " Gentleman Smith," performed at Drury Lane and was the original ' Charles Surface ' in the " School for Scandal."

Canvas, 29 by 24½ (0·73 × 0·62).

Presented by Mr. Serjeant Taddy, 1837.

233 Portrait of William Pitt [N.P.G.]

To the knees, standing facing spectator, head turned three-quarters left ; powdered hair, white neck-cloth, black buttoned-up coat, waistcoat and trousers ; left hand on hip, right hand resting on Chancellor's black and gold robes lying over back of chair ; column, left, dark yellow curtain, right, background.

Born at Hayes, Kent, May 28, 1759 ; Cabinet Minister at 24, and died Premier, January 23, 1806.

Canvas, 56 by 44 (1·42 × 1·12).

Presented by Mr. George Moffatt, 1853.

900 Portrait of the Countess of Oxford [N.G.]

Jane Elizabeth, daughter of Rev. James Scott ; married, 1794, Edward, fifth Earl of Oxford. She died 1824.

Three-quarters length, almost profile right ; white dress and a red coral necklace. Painted 1797.

Perhaps exhibited R.A., 1797 (167) ; exhibited National Portrait Exhibition, 1868 (66) ; engraved by S. W. Reynolds, 1799. A version was in Mr. Harland Peck's Collection.

Wood, 29½ by 24 (0·74 × 0·61).

Bequeathed by her daughter, Lady Langdale, 1873.

1505 Portrait of a Lady [ADMIRALTY HOUSE]

A lady in white dress drawing in a red-bound sketch-book, and looking to right; distance, landscape with rolling clouds. A rock and trees form the background to the head.

Canvas, 49¾ by 39½ (1·26 × 1·00).

Tate Gift, 1894.

2765 A Gale of Wind

Three fishermen and a woman beaching a small sailing boat; from the background a gleam of sunlight from a stormy sky lights up other boats approaching from left. A stump in the foreground supports a signal barrel. Exh. R.A., 1794 (191).

Engraved in mezzotint by E. Bell under the title "Fishermen Landing in a Gale of Wind."

Canvas, 52 by 72 (1·32 × 1·82).

Presented by Mr. L. Lesser, 1911.

3013 Master Frederick Van Diest

A fair-haired, rosy-cheeked boy, standing full length, full face, in chocolate-coloured jacket; buff-coloured trousers; white lace ruff, white socks and black shoes; in right hand a whip, left hand a black silk hat. Landscape background.

Frederick George Van Diest, died 1848.

Canvas, 50 by 39½ (1·27 × 1·00).

Bequeathed by Miss Julia Crokat, 1915.

3014 Miss Louisa Van Diest

A fair-haired, rosy-cheeked girl, standing full length, full face, in white frock, arms and shoulders bare, gathered up over left arm, showing white petticoat; gold shoes; in either hand a piece of water-cress; landscape background.

Louisa Van Diest, afterwards Mrs. Crokat.

Canvas, 50 by 39½ (1·27 × 1·00).

Bequeathed by Miss Julia Crokat, 1915.

3512 Miss Harriet Cholmondeley

Born, 1798; died, 1816. Full-length, girl in white; short fair hair, rosy cheeks, blue eyes; right arm extended, left under her skirt apparently holding some flowers; dark brown trees behind, right; background, left, slightly undulating landscape and distant trees; cloudy sky with patches of blue. Painted and exh. R.A., 1804; Exh. Grafton Hall, 1895 (iii); lent by R. H. Hobart.

Canvas, 50½ by 40¼ (1·28 × 1·02).

Bequeathed by Amy, Lady Tate, 1920.

HOPWOOD (Henry Silkstone), 1860–1914

Born at Leicester; studied under Bouguereau at Julian's Academy, Paris; painted fishing life in Yorkshire for 15 years, exhibiting "Her Daily Bread" at R.A., 1893, and "Industry," 1912.

1706 Industry

An old Yorkshire fishwife sits by her window opening mussels, for bait, into an earthenware basin ; a boy with a slate at his lessons ; a pot over the fire. Insc. " H. S. Hopwood, 1894."

Water-colour, 31¼ by 49½ (0·79 × 1·25).

Exh. R.A. and Chantrey Purchase, 1894.

HORNEL (Edward Atkinson)

4401 Autumn

Two children by a lake, with five swans in the background, encircled by autumn leaves. Signed " E. A. Hornel, 1906."

Canvas, 45 by 39 (1·14 × 0·99).

Presented by Sir Hugh Reid, Bart., 1928.

HORSLEY (John Callcott), 1817–1903

Born in London ; studied R.A. Schools, 1831 ; cartoon " St. Augustine Preaching " gained a prize in the Westminster Hall competition, 1843 ; in 1844 obtained a commission to execute further designs for the Palace of Westminster ; with Cope, a fellow competitor, went to Munich to study fresco painting, and afterwards to Italy. His fresco in the House of Lords, " The Spirit of Religion," 1845, was the result of this journey. Exh. R.A. 1839–1896 ; at B.I., 1837–1850 ; A.R.A., 1855 ; R.A., 1864 ; died at Kensington.

446 The Pride of the Village [Mall House]

Right of a large window, a girl weeping on the breast of an old woman wearing a cap ; an elderly man, in a chair, left of the window, head silhouetted against the light, gazes sympathetically across at the girl. Exh. R.A.,1839.

Wood, 28½ by 24½ (0·72 × 0·62).

Vernon Collection, 1847.

2286 Martin H. Colnaghi

Seated, full-face, three-quarters length ; in a black coat, grey trousers, brown overcoat, a white waistcoat and crimson tie. Arms folded, knees crossed ; a yellow glove in left hand and a grey tall hat ; background, a framed landscape on a wall. Exh. R.A., 1889 (265).

Canvas, 43¼ by 33 (1·10 × 0·84).

Presented by Mrs. Martin H. Colnaghi, 1908.

HOUGHTON (Arthur Boyd), 1836–1875

Book illustrator and subject painter. Illustrated books and worked for the *Graphic*, *Fun*, and other magazines ; visited India, and on his return began to paint in oils, exhibiting humorous sketches of London life at the Portland Gallery ; exh. at R.A. between 1861 and 1872 ; elected a member of the Water-Colour Society, 1871 ; illustrated " Don Quixote " and the " Arabian Nights." His drawings of children were particularly good. Died at Hampstead.

3615 Four Studies of Children

(*a*) A girl seated, half-length, looking down; her right hand is raised.

Pencil, 4 by $2\frac{1}{2}$ (0·10 × 0·06).

(*b*) A girl seated, half-length, looking down; her chin supported on her left hand. Sketch of part of a face at the bottom.

Pencil, 4 by $2\frac{1}{2}$ (0·10 × 0·06).

(*c*) A girl seated, full-length, in a chair; leaning forward and looking down; hands clasped on lap.

Pencil, $5\frac{1}{2}$ by 4 (0·14 × 0·10).

(*d*) A young child is lying full-length asleep on two chairs.

Pencil, $4\frac{3}{4}$ by $5\frac{1}{4}$ (0–12 × 0·13).

Presented by Captain H. Reitlinger through the National Art Collections Fund, 1922.

3620 Punch and Judy

Centre and right, a group of children and women, with a soldier at the back, looking at a Punch and Judy show, left; the head of Punch looking round, above; background, a street with figures.

Canvas, 14 by 10 (0·36 × 0·25).

Purchased out of the Clarke Fund from Mr. Harold Hartley 1922.

3907 Ramsgate Sands

Foreground, centre, a young woman in a plum-coloured cloak and grey check dress, seated on a breakwater, reading a book to a man with a fair beard and a round black hat and a young girl, who are seated by her side; right, a small boy, carrying a pail and looking up at them; background, children playing on the sands, women, fishermen, a cart and two horses, green sea beyond, white cliff to left; blue sky with warm coloured clouds. Signed "A. H." Painted 1861.

Canvas, $9\frac{1}{2}$ by $11\frac{3}{4}$ (0·24 × 0·30).

Presented by Miss Helen Devitt in memory of Sir Thomas Devitt, Bart., 1924.

4019 Child among the Rocks

Illustration to a poem in "Home Thoughts and Home Scenes" (1865).

Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $5\frac{3}{4}$ by $4\frac{1}{4}$ (0·15 × 0·11).

4020 Princess Parizade

Illustration for "Dalziel's Arabian Nights." Inscribed "A. Houghton" and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 7 by $5\frac{1}{4}$ (0·18 × 0·13).

4019 and **4020** presented by Mr. Gilbert Dalziel, 1924.

4044 Scene from the "Arabian Nights": Jew and Gentile

An illustration for "Dalziel's Arabian Nights." Right, a dancing man in fantastic dress mocking three Jews on the left; other figures in the background. Signed (in reverse) "A. HOUGHTON."

Exhib. as "Dancing Figure," V. & A. Mus. Loan Exhn, of Modern Illustration, 1900; Bradford Exhn. of Fine Arts, 1904.

Pen and ink and Chinese white on wood block, 6 by 5 (0·15 × 0·13).

4045 Scotch Scene

Interior ; foreground, right, children dancing in a ring with a woman ; left, an old Scotsman seated in a chair, a little girl between his knees ; another Scotsman beside him, left, playing the bagpipes. Signed (in reverse) " A. HOUGHTON."

Exhib. V. & A. Mus. Exhn. of Modern Illustration, 1900 ; Bradford Exhn. of Fine Arts, 1904.

Pen and ink and Chinese white on wood block, $4\frac{1}{2}$ by $6\frac{1}{2}$ ($0{\cdot}11 \times 0{\cdot}16$).

Nos. 4044 and **4045** presented by Mrs. E. C. Davis, 1925

4053 The Envious Man pulling the Hairs out of the Cat's Tail

Illustration to the " History of the Envious Man " in " Dalziel's Arabian Nights," p. 69. Inscr. " A. HOUGHTON " and " Dalziel *Sc.*"

Wood-engraving ; touched, burnished proof on India paper, 7 by $5\frac{1}{4}$ ($0{\cdot}18 \times 0{\cdot}13$).

Presented by Mr. Harold Hartley, 1925.

4122 The Chronicles being read to the King

Illustration for " Dalziel's Bible Gallery," pub. 1881. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, $7\frac{3}{4}$ by $6\frac{7}{8}$ ($0{\cdot}20 \times 0{\cdot}17$).

4123 Birth of Camaralzaman

Illustration for " Dalziel's Arabian Nights," pub. 1864. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, $6\frac{3}{4}$ by $5\frac{1}{8}$ ($0{\cdot}17 \times 0{\cdot}13$).

Nos. 4122 and **4123** presented by Mr. Gilbert Dalziel, 1925.

4151 Mother and Children reading

A woman in grey dress is showing a green covered book to a little girl on her lap, a little boy in red jersey and blue overall by her side, right ; left, a window, red curtain and toys on a chair ; background, an elderly man reading a paper. About 1860. Signed " A. H."

Canvas, 12 by $9\frac{3}{4}$ ($0{\cdot}30 \times 0{\cdot}25$).

4152 Lady with a Book

Head and shoulders, full face, chin resting on right hand, an open book, right. About 1860.

Canvas, $9\frac{1}{2}$ by $7\frac{1}{2}$ ($0{\cdot}24 \times 0{\cdot}19$).

4153 Scene from the Arabian Nights : The African Magician offers new Lamps for old

Illustration for Dalziel's Arabian Nights.

Pen and ink on wood block, $6\frac{3}{4}$ by 5 ($0{\cdot}17 \times 0{\cdot}13$).

4154 Scene from the Arabian Nights : " The Indian prostrates himself before the King of Persia "

Illustration for Dalziel's Arabian Nights.

Pen and ink on wood block, $6\frac{3}{4}$ by 5 ($0{\cdot}07 \times 0{\cdot}13$).

4155 Scene from the Arabian Nights

Illustration for Dalziel's Arabian Nights.
Pen and ink on wood block, 5 $\frac{1}{16}$ by 3$\frac{7}{8}$ (0·13 × 0·10).

4156 Scene from the Arabian Nights

Illustration for Dalziel's Arabian Nights.
Pen and ink on wood block, 3$\frac{3}{4}$ by 5 (0·09 × 0·13).

4157 Old Woman seated in a Chair

Pen and ink, Chinese white on wood block, 6 $\frac{5}{16}$ by 4$\frac{1}{4}$ (0·16 × 0·10)

4158 London Scene

Pen and ink, Chinese white on wood block, 4$\frac{1}{8}$ by 3$\frac{1}{2}$ (0·10 × 0·09).

4159 Man and Woman seated : Interior

Pen and ink, Chinese white, on wood block, 5$\frac{1}{4}$ by 4 (0·13 × 0·10).

4160 Don Quixote : The Priest and Barber putting on Disguise.

Illustration for Don Quixote (Warne, 1866).
Pen and ink on wood block, 3$\frac{1}{2}$ by 3$\frac{3}{4}$ (0·08 × 0·09).

4161 My Treasure : Mrs. A. B. Houghton and Two Children

Wood-cut engraved by Dalziel Brothers.
Proof on India paper, 6$\frac{1}{2}$ by 4$\frac{3}{4}$ (0·16 × 0·12).

4162 Ten Studies of Children

Ten drawings in one frame.
Pencil, various sizes.

Nos. 4151-4162 presented by Mrs. E. C. Davis, 1926.

4207 Volunteers

A group of volunteers are an object of interest to an animated crowd of people ; left centre, four volunteers in grey and red uniforms, talking to a young woman and a girl, left ; a group of young children, left corner ; men, women and chlldren to the right ; others in the background, with trees enclosed by a railing ; many amusing incidents ; sunny morning effect period about 1865.

Canvas, 12 by 15$\frac{1}{2}$ (0·30 × 0·39).
Purchased out of the Clarke Fund, 1926.

4366 The Don on the Island

A crowd of soldiers disputing over some silver and gold spoils on a cloth spread out in the foreground ; they are restrained by an old man in a grey cloak, left.

Canvas, 11$\frac{1}{2}$ by 16 (0·29 × 0·41).
Presented by Mr. and Mrs. Gerald Brown, 1927.

4397 Head of a Child

A child's head, facing right, with arms raised. Signed " A. H."
Water-colour, 2$\frac{7}{8}$ by 2$\frac{7}{8}$ (0·07 × 0·07).

4402 Study of a Woman

Three-quarters length, a young woman asleep ; grey dress with blue ribbons. Signed " A. H."

Water-colour, 3$\frac{1}{2}$ by 2$\frac{1}{8}$ (0·09 × 0·06).

4403 Head of a Woman and Child

Water-colour, $3\frac{1}{8}$ by $3\frac{3}{4}$ (0·08 × 0·09).

Nos. 4397, 4402, 4403 presented by Miss Frances Burlison through the N.A.C.F., 1928.

HOUSMAN (Clemence)

3870 (*a*) Design for a Title Page

Foreground, a man and a woman leaning on the balustrade at the foot of a flight of stone steps; below them a pool of water and a peacock; the whole framed by a formally designed border.

A wood-block cut by Miss C. Housman from a design by Laurence Housman, 7 by $4\frac{5}{8}$ (0·18 × 0·11).

(*b*) The Blue Moon

Title page to "The Blue Moon," by Laurence Housman (published by John Murray). A draped figure in a large hat standing by an open door with a view of a garden. Inscribed "The Blue Moon, by Laurence Housman.

London: John Murray, 1904). Engraved by Clemence Housman." It has an ornamental border.

A wood block cut by Miss C. Housman from a design by Laurence Housman, 7 by $4\frac{5}{8}$ (0·18 × 0·11).

Presented by Miss C. Housman, 1924.

HOUSMAN (Laurence)

3876 The White Doe

Centre, a white doe entering the doorway of a hut; behind, left, a man, long hair and beard, seated on the ground, looking up startled; through the doorway a landscape, right. "Signed L. H."

Pen and ink on yellow-brown paper, $5\frac{1}{2}$ by $3\frac{1}{8}$ (0·14 × 0·08).

3877 The Rat-catcher's Daughter

An interior, a cellar, with, centre, a girl in white with very long hair standing; illuminated by a candle, left; crouching at her feet, a strange figure of a man, apparently a dwarf, naked to the waist with an enormous hat; he is combing the ends of her hair; right, a cistern with water flowing into it. Signed "L. H."

Pen and ink. 6 by $3\frac{1}{8}$ (0·15 × 0·08).

Nos. 3876 and 3877 purchased out of the Duveen Drawings Fund, 1924.

HOWARD (Henry), 1769–1847

Born in London; pupil of Philip Reinagle, 1786; student at R.A., 1788; visited Italy, 1791–1794; A.R.A., 1800; R.A., 1808; Secretary to R.A., 1811; Professor of Painting at R.A., 1833; painted portraits and historical and classical subjects; died at Oxford.

349 The Flower Girl [STOCKPORT]

A portrait of the painter's daughter in Florentine costume.

Canvas, 38 by 24 (0·96 × 0·61).

Vernon Collection, 1847.

HUDSON (Thomas), 1701–1779

Born in Devonshire; pupil of Jonathan Richardson; succeeded Dahl and Richardson as a fashionable portrait-painter; the master (1741–1743) of Sir Joshua Reynolds; retired to a small villa at Twickenham, and formed a well-selected collection of cabinet pictures and drawings by Old Masters, and died there.

1224 Portrait of Samuel Scott, the Marine Painter

[Mall House]

The artist, in a black silk coat and a blue velvet cap on his shaven head, stands with his arms on the back of a chair. In his right hand a drawing or print of a sea-piece with shipping.

Engraved by J. Faber.

Canvas, 48 by 38½ (1·21 × 0·97).

Purchased from Mr. Simpson out of the Lewis Fund, 1886.

HUGHES (Arthur), 1832–1915

Born in St. James', Piccadilly; studied at School of Design, Somerset House, 1846, under Alfred Stevens and at R.A. Schools; came under influence of Millais; first exh. at R.A. "Musidora," 1849; "Ophelia," 1852; "April Love," his masterpiece, 1856; associated with William Morris in his early artistic enterprises and painted two of the tempera decorations for the Union at Oxford, 1857; his later work showed less imagination, but much delicate tenderness in homely domestic subjects, such as "Home from the Sea," exh. R.A., 1863. In 1855 illustrated poems by William Allingham; took a distinguished place among the book illustrators of the "sixties." He received a Civil List Pension, 1912, and died at Kew Green.

2476 April Love

An April shower is passing outside an ivy-hung arbour. Lilac blossom is shining in the sun. Inside, a man is seated, his left hand, holding a passion-flower, rests on the sill of the opening; with his right he holds the left hand of the girl, and bows his head upon it. She stands in front, turned away from him and towards the spectator, tears still in her eyes. She has golden hair in long curls, and wears a purple skirt and white sleeveless bodice over which she holds at the neck a silk scarf, striped white and blue-green. On the ground at her feet are rose leaves. Insc. "Arthur Hughes, 1856."

Exh. R.A. 1856; purchased by Wm. Morris. Afterwards, till 1909, in the Collection of Mr. Henry Boddington. Exh. Birmingham, 1891; Bradford, 1904; Whitechapel, 1905; Leicester Galleries, 1909.

Canvas, 35 by 19½ (arched top) (0·89 × 0·50).

Purchased from Messrs. Ernest Brown & Phillips out of the Lewis Fund, 1909.

4147 Illustrations for "Back of the North Wind"

Three drawings for illustration of "Back of the North Wind," by George MacDonald. All signed with monogram, "A. H."

Pen and ink, 3⅛ by 2⅜ (0·08 × 0·06).

Presented by Captain Reitlinger, 1926.

HUGHES-STANTON (Sir Herbert E. P.), R.A.

2261 A Pasturage among the Dunes, Pas de Calais, France

Sand-dunes with belts of trees; sea in the distance; late afternoon light on the distance through the trees. A figure, also in strong light, seated, foreground; a few sheep graze at the scanty herbage.

Canvas, 56 by 84¼ (1·42 × 2·14).

Exh. New Gallery and Chantrey Purchase, 1908.

HUNT (Alfred William), 1830–1896

Born at Liverpool; exh. at age of 12; member of the Liverpool Academy, 1850; had a successful university career, winning the Newdigate, 1851, but the success of his picture, "Llyn Idwal," sent to the R.A. 1856, decided him to devote himself to painting; member of the original Hogarth Club, just founded, and the centre of the Pre-Raphaelite forces; associate of R.W.S., 1862, and member, 1864. In 1866 he came to London; exhibited 343 water-colours at the R.W.S.; after 1870 painted more in oil, exhibiting nineteen works at the R.A. and five at the New Gallery.

1703 Windsor Castle

The Round Tower lit by the setting sun against a pearly sky; a moon rising behind St. George's Chapel. The whole is reflected in the rippling river; a ferry-boat crosses from the opposite landing place; on the near side, rowing boats, swans, and children playing on the bank. Insc. "A. W. Hunt, 1889." Exh. R.W.S., 1889.

Water-colour, 19¼ by 29¾ (0·49 × 0·76).

Tate Gift, 1894.

HUNT (Walter)

1581 The Dog in the Manger

In a large stable two young calves looking at a fox-terrier puppy sleeping in their manger; foreground, a hen and chickens round a saucer on the floor; near an open door in the distance, a barrow with turnips and poultry. Insc. "W. Hunt, '85."

Canvas, 39 by 65¼ (0·99 × 1·67).

Exh. R.A. and Chantrey Purchase, 1885.

HUNT (William Henry), 1790–1864

Born in Long Acre; apprenticed to John Varley; in 1807 entered the R.A. Schools; associate of R.W.S., 1824, full member, 1827; contributed regularly to its exhibitions, frequently sending from 20 to 30 drawings in a year. In his early period, painted landscapes, poultry and vegetables; then turned to humorous, rustic subjects, and in later years painted fruit and flowers with great detail; Died at 62, Stanhope Street.

1970 An Old Man's Head

An old man's head, turned right, with long iron grey hair combed back from a high forehead, and a bushy square beard. Signed "W. Hunt."

Water-colour, 9¼ by 8 (0·23 × 0·20).

Bequeathed by Mr. Charles Fraser, 1905.

1971 A Peasant Girl

A peasant girl, long brown cloak, leaning forward on a stone wall; looks smilingly over her shoulder. Insc. " W. HUNT, 1838."
Water-colour, 15½ by 11 (0·39 × 0·28).
Bequeathed by Mr. Charles Fraser, 1905.

1972 Fruit

Black and white grapes, purple and yellow plums, red currants, apricots and a peach with cob nuts right, Signed " W. HUNT."
Water-colour, 8½ by 10¾ (0·21 × 0·27).
Bequeathed by Mr. Charles Fraser, 1905.

1973 A Water Carrier

A boy, smock frock and blue tam-o'-shanter, with a yoke on his shoulders; wooden buckets of water on the ground on either side.
Water-colour, 14¾ by 10¼ (0·37 × 0·26).
Bequeathed by Mr. Charles Fraser, 1905.

1974 Apples

Two apples on a mossy bank; an empty snail shell, left. Signed " W. HUNT."
Water-colour, 5¼ by 7½ (0·13 × 0·19).
Bequeathed by Mr. Charles Fraser, 1905.

3564 Primroses and Bird's Nest

Left, a bird's nest with three blue eggs; right, primroses growing on a mossy background. Signed " W. H. HUNT."
Water-colour, 7¼ by 10¾ (0·18 × 0·27).
Bequeathed by Miss Moss, 1920.

4315 Landscape, with Barn

Two pencil drawings (*a* and *b*), one signed " W. HUNT."
3⅛ by 5 (0·08 × 0·13).
Bequeathed by Mr. J. R. Holliday, 1927.

HUNTER (Colin), 1841–1904

Born in Glasgow; began painting at 20, after acting as a clerk four years; first exh. London, 1866; painted mostly sea pieces, such as " Trawlers Waiting for Darkness," 1873; A.R.A., 1884; member of the Scottish Water-Colour Society.

1579 Their only Harvest

A rough sea, evening, off a desolate coast; a girl and two men are hooking into a boat, seaweed for kelp-making. The sun has set, the yellow sky is reflected in the sea. Insc. " COLIN HUNTER, 1879."
Canvas, 41½ by 71¾ (1·05 × 1·82).
Exh. R.A. and Chantrey Purchase, 1879.

HUNTER (John Young)

1698 My Lady's Garden

On a lawn, divided from a garden behind by a row of espalier fruit trees, a richly dressed lady is bringing food in a Venetian glass dish for three peacocks. Insc. "J. Young Hunter, 1899."

Canvas, 41 by 71 (1·04 × 1·80).

Exh. R.A. and Chantrey Purchase, 1899.

HURLSTONE (Frederick Yeates), 1800–1869

Born in London; entered the R.A. Schools, 1820; also studied under Beechey, Lawrence and Haydon; exh. 37 works at the R.A. and 19 at the B.I., but mostly at the R.B.A., of which he was member in 1831, and President from 1835 until his death. Visited Italy in 1835, Spain in 1842 and in 1851–52, and Morocco in 1854.

1967 A Scene from "Gil Blas"

The canon, Sedillo taking his afternoon nap; left, stands his housekeeper, Dame Jacintha; beside her Inesilla, her niece, removing a plate, with a knife and a piece of pomegranate peel; right, the silver cup and dish of grapes and pomegranates; behind, Gil Blas fingers a book from the library which became his valueless legacy after the licentiate had suffered the attentions of Dr. Sangrado. Sedillo's head is borrowed from the *Frate Addormentato* (Brera 390) ascr. to Velasquez.

Canvas, 44 by 55 (1·12 × 1·40).

Purchased from Mr. G. H. Shepherd out of the Lewis Fund, 1905.

IBBETSON (Julius Cæsar), 1759–1817

Born at Masham, in Yorkshire; apprenticed to John Fletcher, a ship-painter of Hull, and painted scenery; in 1777 came to London; exhibited at R.A., 1785–1815, and at B.I.; died at Masham.

1460 Smugglers on the Irish Coast

In a creek men landing kegs of liquor; foreground, peasants, some mounted on ponies or donkeys; a hilly coastline seen through haze. Signed and dated 1808.

Formerly in W. H. Matthews' Coll.; sold in London, March 15, 1890.

Canvas, 21½ by 33½ (0·54 × 0·84).

Purchased from Messrs. Dowdeswell out of the Lewis Fund, 1895.

2948 Sand Quarry at Alum Bay

Sandy cliff, left; sea right; the chalk cliffs of Freshwater, and the Needles in distance; three men, left centre, loading a boat with sand; right centre, a barge and sand boat; blue sky, grey and creamy cumulus. Signed, "Julius Ibbetson."

Wood, 7½ by 10 (0·19 × 0·25).

Bequeathed by Sir H. Layard, G.C.B. 1913.

INCHBOLD (John William), 1830–1888

Born at Leeds; sent at an early age to London, as draughtsman at Messrs. Day & Haghe, the lithographers; about 1847, studied water-colour painting under Louis Haghe. At first came under Pre-Raphaelite influence, but later adopted a freer style; also etched a number of plates, though few were published. Died at Headingley, near Leeds.

1477 The Moorland (Dewar Stone, Dartmoor)

Left, a large rock, overgrown with moss and lichen, on a slope of moorland which rises from a deep ravine on the right; middle distance, a stream between hills; beyond, undulating country; lines of purple cloud across the horizon, behind which the sun has just set.

Canvas, 13¾ by 20½ (0·35 × 0·52).

Bequeathed by Sir J. Russell Reynolds, 1896.

INNES (James Dickson), 1887–1914

Born at Llanelly; of Catalan descent on his mother's side; educated at Christ's College, Brecon; studied at Slade School, winning a scholarship and prize; exh. chiefly at the N.E.A.C.; his earlier landscapes were painted in South Wales, and his later on the Mediterranean slopes of the Pyrenees. Besides painting oils and water-colours he painted fans on vellum, etched and modelled. His great ability and originality exercised a strong influence on the work of his younger contemporaries. His health gave way and, after visiting Morocco and Teneriffe, he died at Swanley.

3468 South of France

Centre, a road leading down between stone walls, cottages and gardens to an extensive plain in the middle distance; right, in distance, a wooded height; deep blue sky.

Oil, 20 by 25½ (0·51 × 0·65).

Purchased out of the Clarke Fund, 1919.

3469 Waterfall

Water falling over rocks in three cascades which join in one stream in the foreground. Bushes are dotted about, and to the right is a tree.

Water-colour, 14 by 10 (0·36 × 0·25).

Purchased out of the Clarke Fund, 1919.

3578 Arenig

Foreground, a plain, with a tree and small bushes, right, a bird in the centre; middle distance, right, a small house and bridge; left, a house and small trees on a hillock, a hill beyond; background, a high rounded hill against a blue sky with white clouds. Signed "J. D. Innes, 1911."

Water-colour, 9¾ by 13¾ (0·25 × 0·35).

Presented by Mrs. Innes, 1921.

3579 Vernet

A mountain scene; foreground, lower hills with buildings, centre; a higher range, middle distance, snow-capped peaks beyond; evening effect; blue sky, bands of grey and white clouds, small pinkish clouds and large blue-black cloud, left. Signed "J. D. INNES, 1912."

Water-colour, 9⅝ by 13⅝ (0·24 × 0·34).

Presented by Mrs. Innes, 1921.

3660 Rodez

Foreground, trees and houses by a river; middle distance, a small bridge; houses and trees by the river side in a rocky gorge; above, on the cliffs, right, a church and houses; left, houses. Signed "J. D. INNES, '08."

Pen and wash (bistre), 13½ by 18 (0·34 × 0·46).

Presented by Sir Joseph Duveen, 1922.

3676 Twilight in the Aveyron

Foreground left, a fence; middle distance, a hill with trees silhouetted against an evening sky; left, distant hills.

Water-colour, 9 by 15 (0·23 × 0·38).

Presented by Mr. J. R. Fothergill, 1922.

3804 The Waterfall

Centre, a river falling over rocks in foreground; right and left, rocky banks with stunted trees; stormy sky, blue-black clouds.

Exhibited Royal Academy Winter, 1922.

Water-colour 10¼ by 14½ (0·26 × 0·37).

Exh. R.A. and Chantrey Purchase, 1923.

4385 Arenig, North Wales

Lake in the foreground, a slender tree, right; background, mountains with peaks catching the setting sun; stormy evening sky, heavy clouds above and sunlit clouds beneath. Signed "J. D. INNES, 1913."

Panel, 34 by 44½ (0·86 × 1·13).

Exh. Chenil Galleries, 1913.

Presented by Mr. R. Burdon-Muller, 1928.

JACK (Richard), R.A.

2895 Rehearsal with Nikisch

The conductor, Arthur Nikisch, with the left arm raised, baton in right hand, standing on the estrade of the Queen's Hall, looking towards the left wing of his orchestra; foreground, empty red seats of the auditorium, and above hang brass lamps with red shades, which, with the tones of the instruments and the black coats of the players, form a harmony of subdued colour against the brown and cream walls of the hall.

Canvas, 60 by 84 (1·52 × 2·13).

Exh. R.A. and Chantrey Purchase, 1912.

JACKSON (Alexander Young)

3967 The Entrance to Halifax Harbour

Foreground, snow-covered land with groups of houses and a church, right; the sea beyond with three steamers, camouflaged; left, the coast line receding into the distance. Signed "A. Y. Jackson, 19."

Exh. British Empire Exh., Wembley, 1924; Royal Canadian Academy. Montreal Exh. and Worcester Art Museum, U.S.A.

Canvas, 25½ by 32 (0·65 × 0·81).

Purchased out of the Grant-in-Aid "T" Fund, 1924.

JACKSON (John), 1778–1831

Born at Lastingham, Yorkshire, and brought up as a tailor; studied the collection at Castle Howard; entered the R.A. Schools, 1805; travelled in Holland and Flanders; A.R.A., 1815; R.A., 1817. In 1819 he visited Rome; a member of the Academy of S. Luke at Rome; died in St. John's Wood.

124 The Rev. William Holwell Carr [N.G.]

Bust portrait; nearly full-face; right hand shown; painted to be placed by the sitter's direction in the National Gallery, and bequeathed to the Gallery with the rest of his collection.

Canvas, 30 by 25 (0·76 × 0·63).

Holwell Carr Bequest, 1831.

171 Sir John Soane, Kt. [N.P.G.]

Architect of the Bank of England, and founder of the Soane Museum, Lincoln's Inn Fields; born in Reading, 1753; died in London, 1837.

Half-length, seated three-quarter right; right elbow on an open book on table, left; hand raised holding spectacles; frilled shirt, dark crimson coat, fur collar and cuffs; dark background.

Canvas, 30 by 25 (0·76 × 0·63).

Presented by the Governors of the B.I., 1839.

326 Miss Stephens [N.P.G.]

Formerly of the Theatre Royal, Covent Garden, afterwards Countess of Essex.

Half-length, within a grey oval, looking three-quarters left; curling dark hair; dark crimson dress with gauze sleeves and ruff; holding musical score in left hand; right raised to breast; dark grey background. Exh. R.A., 1822.

Canvas, 29 by 24½ (0·74 × 0·62).

Vernon Collection, 1847.

1382 Salvator Mundi

Life-size, bust-length, figure of Christ; full-face, with thick hair and chestnut brown beard; shoulders draped in a pallium of dull red colour; dark background.

Canvas, 23½ by 19¼ (0·59 × 0·49).

Presented by the Rev. John Gibson, 1892.

1404 Portrait of James Northcote

Three-quarters length, looking three-quarters, left; dressed in a dark blue morning gown with fur collar; seated in an armchair near a table, holding an open book. Exh. (perhaps) R.A., 1813 or 1821; exh. International Exhibition, 1862 (223).

Canvas, 52 by 38 (1·32 × 0·96).

Presented by the Earl of Carlisle, 1894.

2279 Portrait Drawing of Wilkie

Head and shoulders, looking upwards to left; this drawing seems to be of later date than the portrait of Wilkie by himself in the N.P.G. (1814), but earlier than the portrait by Phillips in the N.G. (1829.) Insc. "JNO. JACKSON, R·A., DELT."

Red chalk, on grey paper, 10¾ by 8½ (0·27 × 0·21).

Presented by Sir J. C. Robinson, through the N.A.C.F., 1908.

3672 Sir Francis Chantrey

Three-quarters length facing right; head turned three-quarters left; left arm on some papers on the pedestal of a bust, right; left, a yellow grey curtain; brown background.

Panel, 56 by 44 (1·42 × 1·12).

Exh. R.A. and Chantrey Purchase, 1922.

4082 Sir Henry Webb [N.G.]

Half-length, body front, head quarter left, right hand hidden in buttoned coat; in dark purple-grey coat, grey-green trousers, white shirt, black stock; light brown hair and side whiskers. Background, landscape and broken blue and purple-grey sky. Inscribed: "*Sir Hy. Webb, Bart., Aetat.* 19. J. JACKSON. PINX. 1823."

Sir Henry Webb, 1806-1874. 7th and last baronet. Succeeded his father, 6th baronet, 1823. Died unmarried.

Oil on canvas, 36 by 28 (0·91 × 0·71).

Bequeathed by Mr. John Lane, 1925.

JAGGER (C. S.)

1354 No Man's Land

Part of a trench centre, a soldier leaning on the parapet looking out; above, silhouetted against the sky, the wreck of a barbed-wire entanglement with the bodies of dead soldiers hanging on it.

Inscribed "C. SARGEANT JAGGER, Sc."

Bronze relief, 50 by 130 (1·27 × 3·30).

Presented by the Council of the British School at Rome, 1923.

JOHN (Augustus E.), R.A.

3171 The Smiling Woman

Full-length woman, seated in a grey chair, three-quarters face, in a crimson robe and a green turban; hands on her hips; dull yellow background.

Canvas, 77 by 38 (1·96 × 0·97).

Presented by the Contemporary Art Society, 1917.

3172 Walpurgis Night

Right and left, groups of naked women and of men in fantastic dresses; foreground, right, a naked woman riding a goat, with other figures round her, standing and seated; left, a group of standing figures; centre, a solitary figure of a naked baby with a bladder on a little stick; a little further back, right centre, two men with turbans; left of these, a naked woman and another figure; above, right, three naked women hurtling through the air; background, mountains and wild sky.

Pen and ink and wash, 12½ by 18½ (0·32 × 0·47).

Presented by the Contemporary Art Society, 1917.

3198 Nirvana

A girl in short blue dress; bare legs and short red stockings; three-quarters back view; head raised looking into the sky; her hair hangs down her back. Insc. "JOHN."

Pencil and water-colour, 15¾ by 8½ (0·39 × 0·21).

Presented by Professor W. Rothenstein in memory of Gerard Chowne, 1917.

3210 Cartoon for Decoration—"Galway"

Mural decoration illustrating Peasant Industry, executed for the Arts and Crafts Exhibition, Burlington House, 1916. Three groups of figures against a background of mountains and water; a town and docks, left. The general character of the scenery and types are Irish; centre, a group of women and children in shawls, the figure on the left holding a baby; right, a group of men in felt hats talking and smoking; left, a stall, with men, women and children eating and drinking. The general tone is bluish green with a few notes of stronger colour, as in the purple petticoat of a woman, left, the blue socks of a child, the scarlet skirt of the woman, centre, and the pink shirt of a boy.

Canvas, 9 ft. 6½ by 39 ft. 4½ (2·91 × 12·00).

Presented by Sir Edmund Davis, 1917.

3523 Robin

Head and shoulders of a young boy; full-face; grey-blue dress, dark brown hair; yellow background.

Canvas, 18 by 14 (0·46 × 0·36).

Exh. Alpine Club, Augustus John Exhibition (19), 1917–18.

Presented by Sir R. C. Witt, C.B.E., through the N.A.C.F., 1920.

3565 Rachel

Formerly called "Castellani." Half-length, young woman; full-face looking down to right; black hair cut short with fringe; black dress, lace frill in collar; right elbow supported on a table, head resting on hand; left arm bent with hand against her side. Unfinished. Signed "JOHN."

Canvas, 30 by 25 (0·76 × 0·63).

Presented by Mr. A. E. Anderson, 1920.

3566 Colonel T. E. Lawrence

Half-length, standing, full-face; long white silk gown called a Zebbun, and gold belt; camel-hair cloak of golden brown (an Abba); head enveloped in a white head cloth (or Keffiyeh) surrounded by a circular head-dress (an Agal) of gold and red silk; the hilt of a Meccan dagger showing at the waist; left arm supported, showing the hand; light grey background with the border of a yellow-brown curtain to the right.

Painted at Paris during the Peace Conference, 1919; exh. Alpine Club, March-April, 1920.

Canvas, 31½ by 23½ (0·80 × 0·59).

Presented by the Duke of Westminster, 1920.

3581 The Orange Jacket

Three-quarters length; girl seated, nearly full-face, looking down right; black hair, dark eyes; orange jacket, blue and white striped jumper, black skirt; her right hand on her knee, her left on a bright green seat. Background, left, green, right, grey.

Canvas, 40 by 30 (1·02 × 0·76).

Presented by Mr. A. E. Anderson, 1921.

3730 Washing Day

Foreground a woman in blue skirt, white apron, spotted pink jumper and headdress washing clothes at the foot of a tree, left; background, trees and a line with clothes on it; sunlight and shadows on grass.

Panel 15½ by 12 (0·39 × 0·31)

Ex Coll. John Quin (New York)

Purchased out of the Grant-in-Aid, "T" Fund, with aid of a subscription of £150 from Sir James Murray, from the Independent Gallery, 1923.

3731 Head of a Girl

Head and shoulders; full-face; head inclined to the left; short black hair with fringe; brown eyes; light blue dress with black velvet jacket; terra-cotta background.

Panel 16 by 13 (0·41 × 0·33).

Ex Coll. John Quin (New York).

Presented by Mr. A. E. Anderson through the National Art Collections Fund, 1923.

3886 Gossiping Women

A group of five partly-dressed women gathered round an old woman who is talking to them; a naked baby is standing in front with his back to the group.

Signed "JOHN."

Pencil and water-colour, 13½ by 10½ (0·34 × 0·27).

Purchased out of the Duveen Drawings Fund from Mr. Horace Cole, 1924.

4093 Madame Suggia

Full-length figure, seated in a gold and blue chair, playing the 'cello ; facing left, head seen in profile : crimson dress, with the train spread out to the right ; background, a dull olive-green curtain with yellowish lights. Exhib. at Alpine Club Gallery, April, 1923, and in America. Ex. Coll. William P. Clyde.

Canvas, 73½ by 65 (1·86 × 1·65).

Presented by Sir Joseph Duveen through the N.A.C.F., 1925.

JOHN (Miss Gwen)

3173 Nude Girl

Three-quarters length, nude girl with a light grey-blue drapery over her legs ; round her neck is a pendant on a black velvet ribbon ; grey background.

Canvas, 17½ by 11 (0·44 × 0·28).

Presented by the Contemporary Art Society, 1917.

3174 A Lady Reading

Foreground, a lady in black skirt and purple bodice reading a book in her left hand ; her right foot is on a wicker armchair, left ; behind, left, a pink and white checked curtain, a yellow table with books, etc. ; background, walls with warm grey wall-paper ; left, a hanging book-case with a bust on it ; framed pictures on the wall.

Canvas, 16 by 10 (0·41 × 0·25).

Presented by the Contemporary Art Society, 1917.

4088 Portrait

Girl seated, three-quarters length ; grey check dress ; almost full face ; long, dark brown hair ; background, yellow-grey wall with a framed print to right.

Canvas, 23 by 15 (0·58 × 0·38).

Purchased out of the Clarke Fund, 1925.

JOHN (Sir William Goscombe), R.A.

1755 Boy at Play

A boy balancing himself on his left foot reaches forward with his right to touch a knuckle-bone in front of him ; he must recover his position behind the line which he toes without putting his foot to the ground. Insc. " W. Goscombe John."

Bronze, 50¼ (1·27).

Exh. R.A. and Chantrey Purchase, 1896.

JOHNSON (Charles Edward), 1832–1913

Born at Stockport, studied under C. Landseer and R. Scott Lauder at the R.A. and in Edinburgh ; came to London, 1864, with Orchardson and Pettie ; an original member of R.I. and R.O.I., and exh. at R.A. from 1855 until his death ; died at Richmond.

1606 The Swineherd : Gurth, Son of Beowulph

The swineherd rests beneath an oak, the herd of swine about him ; a fallen birch in foreground. Insc. " C. E. JOHNSON, 1879."
Canvas, 55½ by 83½ (1·41 × 2·12).
Exh. R.A. and Chantrey Purchase, 1879.

JOHNSON (Cornelius), 1593–1664 ?

Cornelius Johnson, or Jonson, called Janssen van Ceulen ; born in London ; probably trained by Marc Ghaeraedts ; to some extent influenced by the miniaturists ; he was in independent practice about 1612–1615. During the 1620's settled in Kent ; in Middleburg in 1643, at Amsterdam in 1646, at The Hague in 1647 ; may have gone to Utrecht, and was again at Amsterdam in 1662. His widow was at Utrecht in 1664. There is no instance known of Johnson calling himself Janssen.

1320 Portrait of Apolonius Veth [N.G.]

Half-length, three-quarters right, slight moustache and chin tuft ; hair light brown, long, and bushy ; in black velvet gown and large plain muslin collar. The right hand on his chest. Signed " C. J., FECIT 1644."
Apolonius Veth, Councillor of Middleburg and Burgomaster, 1632.
Canvas, 30½ by 24½ (0·77 × 0·62).
Presented by Mrs. Zouch Troughton, 1891.

1321 Portrait of Cornelia Remœns

Wife of Apolonius Veth ; half-length, slightly left, her hands crossed on her waist ; brown hair, confined at the back of the head with a fillet of pearls, and falling by the side of each cheek in thick ringlets ; black dress and white collar, fastened with a narrow ribbon, from which a jewelled pendant hangs. Signed " C. J., FECIT 1644."
Canvas, 30½ by 24½ (0·77 × 0·62).
Presented by Mrs. Zouch Troughton, 1891.

2530 Portrait of a Lady [MALL HOUSE]

Half-length, turned slightly to left, hands folded on her waist ; in black silk dress with lace insertion ; pearl necklace. Bought by Salting, 1889 (£283), as Lady Falkland.
Canvas, 31 by 24½ (0·78 × 0·62).
Salting Bequest, 1910.

JOHNSTON (Alexander), 1815–1891

Born in Scotland ; studied at Trustees' Academy, Edinburgh, and R.A. Schools ; exhibited at Paris Exh. 1878 ; his best-known pictures are " The Gentle Shepherd " (1840), " Sunday Morning," " Preparing for the Conquest " (1878).

449 Dr. Tillotson administering the Sacrament to William, Lord Russell, at the Tower

The day previous to the execution of Lord Russell; Lady Russell and Dr. Burnet are also present. Dr. Tillotson became Archbishop of Canterbury. Lord Russell was executed, July 21, 1683; exh. R.A., 1845.

Canvas, 43½ by 62 (1·10 × 1·57).

Vernon Collection, 1847.

JONES (George), 1786–1869

Born in London; son of John Jones, mezzotint engraver, student at R.A.; officer of Militia in Peninsular War; received premium of 200 guineas from B.I., 1820, for "The Battle of Waterloo," and in 1822 a similar premium for the same subject (exh. R.A., 1822); A.R.A., 1822; R.A., 1824; Keeper of R.A., 1840–1850; published a memoir of Sir F. Chantrey, 1849; painted chiefly views or towns and battlepieces; died in London.

389 The Burning Fiery Furnace [NEWPORT]

Nebuchadnezzar pointing to Shadrach, Meshach and Abednego walking in the furnace. Exh. R.A., 1832.

Wood, 35½ by 27½ (0·90 × 0·70).

Vernon Collection, 1847.

390 Lady Godiva Preparing to Ride through Coventry [COVENTRY]

Godiva on horseback under an archway, attended by her women, who are undressing her. Exh. R.A., 1833.

Wood, 29½ by 24 (0·75 × 0·61).

Vernon Collection, 1847.

391 Battle of the Borodino [MALL HOUSE]

Right, Napoleon dismounted, watching an attack on the great redoubt of the Russians, September 8, 1812. Exh. R.A., 1829.

Canvas, 48 by 84 (1·22 × 2·13).

Vernon Collection, 1847.

392 Town Hall, Utrecht [OLDHAM]

Right the tower of the cathedral. Painted in 1829.

Wood, 36 by 28 (0·91 × 0·71).

Vernon Collection, 1847.

800 The Relief of Lucknow [COVENTRY]

Soldiers and civilians, men, women and children, leaving Lucknow after the relief, November 1857; background, left, roofs of the city; right, the river. Painted for Lord Clyde; exh. R.A., 1869.

Canvas, 43 by 82 (1·09 × 2·08).

Presented by the artist, 1869.

801 Cawnpore: The Passage of the Ganges [COVENTRY]

November 29 and 30, 1857; the army and about 1,500 women, children and wounded soldiers rescued from Lucknow passing before Lord Clyde and his staff; foreground, medical officers attending the sick. Painted for Lord Clyde; exh. R.A., 1869.

Canvas, 43 by 82 (1·09 × 2·08).

Presented by the artist, 1869.

JOSEPH (Samuel), *d.* 1850

Pupil of Peter Rouw and student at R.A.; sculptor of busts and medallion portraits; began to exhibit at the R.A., 1811; settled in Edinburgh, 1823, elected R.S.A.; returned to London, 1826; executed by command a bust of George IV, 1830; his best-known statue is William Wilberforce in Westminster Abbey; died in London.

1764 Sir David Wilkie, R.A.

Heroic-size marble statue of the painter; long cloak or plaid thrown over left shoulder; right hand holds drawing implements; left rests upon a stretching album; the plinth is insc. "S. JOSEPH, SCULP., 1843;" white marble pedestal, with an inscription and one of Wilkie's favourite palettes.

Statue and plinth, 7 ft. (2·13).

Presented by subscribers, 1844.

JUNGMAN (Nico). LIVING ARTIST

4363 View at Monickendam

A small canal with a barge centre; houses and trees, left and right; a small drawbridge, right; foreground, a quay with three tall trees. Blue sky with luminous clouds. Signed "Nico Jungman."

Canvas, 25 by 30 (0·63 × 0·76).

Presented by Lord Lee of Fareham, 1927.

KAUFMANN (Angelica), 1741–1807

Born at Coire, in the Grisons; daughter of John Joseph Kaufmann, painter, who taught her music and painting; lived in Italy, 1754–1757, and again in 1762–1766; came to England, 1766; an original member of the R.A., 1768; exh. R.A., 1769–1797. Many of her works were engraved; she executed a few plates herself; died in Rome.

139 Religion attended by the Virtues [PLYMOUTH]

An allegorical composition of 11 figures; life-size. Painted in Rome.

Canvas, 84 by 108 (2·13 × 2·74).

Bequeathed by Mr. J. Forbes, 1835.

KEENE (Charles Samuel), 1823–1891

Born in Hornsey; for a time in the office of his father, a solicitor and then with an architect, Pilkington; apprenticed to the brothers Whymper, engravers, for five years; studied from the life at the

Clipstone Street Artists' Society; first appeared in *Punch*, 1851; in 1859, became a regular contributor to *Once a Week*, and won a place at the *Punch* table, 1860; in addition to his illustrative work he executed a few etchings, and occasionally water-colours; died at 112, Hammersmith Road.

2446-2464 Drawings for "Punch"

Pen and ink, of various sizes, from $4\frac{1}{4}$ to 6 by $6\frac{3}{4}$ to 10 ($0{\cdot}11 \times 0{\cdot}15$) ($0{\cdot}17 \times 0{\cdot}25$).

2465-2470 Studies

2465 Woman, with a shawl and dark hair, standing, looking to right
Pencil (sight), $6 \times 3\frac{1}{2}$ ($0{\cdot}15 \times 0{\cdot}08$).

2466 Child standing with arms extended, looking to right, long hair, black cap.
Pencil, pen and ink (sight), $4\frac{3}{4} \times 3\frac{1}{2}$ ($0{\cdot}12 \times 0{\cdot}08$).

2467 Two figures of women, full-length, with crinolines, shawls and hats; left figure facing left; right figure facing right.
Pen and ink (sight), $6\frac{1}{4} \times 6\frac{3}{4}$ ($0{\cdot}16 \times 0{\cdot}17$).

2468 Standing figure of a woman in crinoline, with shawl, hat and parasol, face looking up to right.
Pencil (sight), $6\frac{1}{2} \times 4\frac{1}{4}$ ($0{\cdot}16 \times 0{\cdot}11$).

2469 Woman in a bonnet, seated, looking to right.
Pencil (sight), $2\frac{1}{2} \times 2\frac{1}{2}$ ($0{\cdot}06 \times 0{\cdot}06$).

2470 Woman in bonnet, standing.
Pencil (sight), $2\frac{1}{2} \times 2\frac{3}{8}$ ($0{\cdot}06 \times 0{\cdot}06$).
Presented by Mr. J. P. Heseltine, 1909.

2471 Study of a Seated Man

An elderly man, in frock-coat, seated profile to right, with tall hat and umbrella in left hand. Part of the profile has been sketched in a second time. Above are the words, "F. S'hubert—Die Schone Mullerin—Fritz Schubert, Hamburg." Stamped with monogram "C.K."
Pen and ink, on white note-paper, $7\frac{1}{8}$ by $4\frac{3}{8}$ ($0{\cdot}18 \times 0{\cdot}11$).
Presented by Mr. James Greig, 1909.

3020 Study of a Woman

A young woman, standing, in a black bonnet, grey shawl and black and green striped skirt and crinoline; seen from behind.
Water-colour, $5\frac{1}{2}$ by $3\frac{1}{2}$ ($0{\cdot}14 \times 0{\cdot}08$).
Presented by Mr. J. Bowyer Nichols, through the N.A.C.F., 1915.

3021 Study of a Boy

A boy, in a straw hat and short jacket, facing right, marching with arms raised and hands clasped; reverse, pen and ink sketch of a young man in a hat and cloak, a study for an illustration to "Evan Harrington," by George Meredith, which was published in 1860 in *Once a Week*. The study corresponds to some extent with the woodcut of Evan on board the boat (Chapter IV).
Pen and ink, 4 by $5\frac{1}{4}$ ($0{\cdot}10 \times 0{\cdot}13$).
Presented by Mr. J. Bowyer Nichols, through the N.A.C.F., 1915.

3022 Study of the Artist

Back view of the artist, standing, in a cap, with arms raised, the right hand holding a brush.

Pencil and Chinese white, $4\frac{1}{2}$ by $6\frac{3}{4}$ (0·11 × 0·17).

Presented by Mr. J. Bowyer Nichols, through the N.A.C.F., 1915.

3611 The Artist with a Gun

Three-quarter length standing figure; three-quarter face looking down to right; holding a gun with both hands across the body.

Pen and ink, $5\frac{1}{4}$ by $2\frac{3}{4}$ (0·13 × 0·07).

3612 Old Man seated: a Study

Nearly full-length; body turned right; full-face looking slightly left; a top hat; right hand holding a stick between the legs; left hand raised.

Pen and ink, $4\frac{3}{4}$ by $3\frac{1}{4}$ (0·12 × 0·08).

3613 In the Row

Foreground, left, a trap containing a country man and woman, facing right; it is held up by a man in top hat; background, left and right, figures on horseback.

Pen and ink and pencil, $4\frac{3}{8}$ by 7 (0·11 × 0·18).

3614 Cabman and Policeman

A scene at night; centre foreground, a cab; left, a policeman shining his lantern into the cab, in which are lying three or four drunken men; left, part of a horse; background, houses, a lamp-post and a man.

Pen and ink, $4\frac{3}{8}$ by 7 (0·11 × 0·18).

Nos. 3611-3614 presented by Capt. H. Reitlinger through the National Art Collections Fund, 1922.

3644 Portrait of the Artist

Centre, the artist, full-length, seated in a chair; in shirt sleeves and red cap, working at an easel, left; background, right, a chest of drawers with a picture frame, etc.

Mill board, $10\frac{1}{2}$ by $7\frac{1}{4}$ (0·27 × 0·18).

Exh. R.A. and Chantrey Purchase, 1922.

4069 The Duel

Two soldiers are fighting with swords in a street; background, part of a house. Unfinished sketch.

Water-colour, $4\frac{1}{2}$ by $4\frac{1}{4}$ (0·12 × 0·11).

4070 Man Polishing Armour

Interior; a soldier, seated by a gate-legged table, is polishing his breastplate; his helmet and other things are on the table, left; brown background with green curtain left.

Water-colour, $8\frac{1}{4}$ by $6\frac{1}{2}$ (0·21 × 0·16).

4071 Cavalier with a wounded arm

Standing figure, three-quarters length, in cloak and large hat, facing three-quarters left; left arm in a sling, right hand resting on sword.

Pen and ink on grey paper, $5\frac{5}{8}$ by $3\frac{5}{8}$ (0·14 × 0·09).

4072 Woman and Butler

Right, an elderly woman in black dress and lace cap, by an open door, discovering a butler with a bottle of wine and a glass in his hands. Signed "C. K."

Pen and ink, $7\frac{1}{2}$ by $5\frac{1}{8}$ (0·19 × 0·13).

4073 Butcher's Shop

Left centre, a butcher in a top hat and apron, addressing a lady with a small parasol; an open door, right, with a man waiting outside; further right, a boy; joints hanging in the background. Stamped monogram "C. K." Inscribed "Mr. Stickings."

Pen and ink, $4\frac{3}{8}$ by $6\frac{3}{4}$ (0·11 × 0·17).

4074 Artist sketching

An artist seated, painting at an easel; left, a woman addressing him; landscape background.

Pen and ink, $4\frac{1}{4}$ by $6\frac{7}{8}$ (0·11 × 0·17).

Nos. 4069-4074 presented by the Misses Arber, 1925.

4086 A True Patriot

Interior; small boys grouped. left, lady seated, right centre.

Young Lady Teacher (in Welsh Sunday School): "Now Jenkin Thomas, what grew in the middle of the Garden of Eden"

Jenkin Thomas (promptly): "Leeks, Miss!"

Stamped with monogram "C. K."

Pen and ink, $4\frac{3}{4}$ by $7\frac{1}{8}$ (0·12 × 0·18).

Bequeathed by Mr. John Lane, 1926.

4369 Seated Girl

Drawn on the inside of an envelope addressed to Charles Keene, 239 King's Road, Chelsea, and with postmark, May 15th, 1885.

Pencil on yellow paper, $4\frac{3}{4}$ by $3\frac{1}{4}$ (0·12 × 0·08).

4370 The Artist standing

Back view. Drawn on the inside of an envelope, addressed as above; postmark, March 3rd, 1884.

Pencil on yellow paper, $5\frac{1}{8}$ by $3\frac{1}{4}$ (0·14 × 0·08).

4371 The Artist in Officer's Uniform

The Artist seated in a chair, in uniform, with a sword, back view. Oct. 8th, 1883.

Pencil on yellow paper, 5 by $3\frac{1}{4}$ (0·13 × 0·08).

4372 Sketches of Horace Harral and Edwin Edwards

The head of Horace Harral and four fragmentary sketches of Edwin Edwards. Done at Dulwich.

On reverse, the artist in a glengarry, standing; three sketches of a man's head and study of a footman.

Pen and ink, 7 by $5\frac{1}{4}$ (0·18 × 0·13).

4373 Scene of the Plague of London

Etching, $5\frac{3}{8}$ by $3\frac{1}{4}$ (0·14 × 0·08).

4374 Old Walberswick Pier

Etching, C. K. 1867. Plate mark, $4\frac{1}{8}$ by $6\frac{3}{8}$ (0.10 × 0·16).

Nos. 4369-4374 presented by Mr. John Hipkins, 1927.

KELLY (Gerald Festus), A.R.A.

3001 Ma Si Gyaw, Dancer

A Burmese dancer kneeling, with her hands on her knees, looking full-face at the spectator; pink dress with blue, green and white necklaces; pink and blue flowers in her hair at her knee lies a bright green fan, closed, and right, a red lacquer box with a string of pearls. Signed "KELLY."

Canvas, 50 by 40 (1·27 × 1·01).

Presented by the National Loan Exhibitions Fund Committee, 1914.

KEMP-WELCH (Lucy Elizabeth)

1649 Colt hunting in the New Forest

Six men on horseback driving a herd of wild ponies down a glade in the New Forest. Insc. "LUCY KEMP-WELCH, 1897."

Canvas, $59\frac{1}{2}$ by $119\frac{3}{4}$ (1·51 × 3·04).

Exh. R.A. and Chantrey Purchase, 1897.

3217 Forward the Guns

A stretch of battlefield, torn and covered with dead grass; centre, right, a team of six brown horses dragging a gun; right, a soldier on a black horse; and further right, another mounted soldier; left, a team of black horses dragging a gun; foreground, left, a shell bursting; background, a stretch of country lit with gleams of sunshine; dark stormy sky. Insc. "L. KEMP-WELCH, 1917."

Canvas, 60 by 120 (1·52 × 3·05).

Exh. R.A. and Chantrey Purchase, 1917.

KENNINGTON (Eric)

3205 Bayonet Practice

A soldier in dress and helmet for bayonet practice; right arm with bayonet extended; at the sides studies of dummy gun with bayonet, breast-plate and glove. Insc. "E. KENNINGTON, '17."

Sketch for one of a set of six lithographs: "Making Soldiers," for "Britain's Efforts and Ideals in the Great War"; exh. at the Fine Art Society, 1917.

Charcoal, on brown paper, $29\frac{1}{4}$ by $22\frac{1}{2}$ (0·74 × 0·57).

Presented by Professor W. Rothenstein, 1917.

3552 A Bantam Hercules

Full-length figure of soldier with metal helmet and knapsack, facing right, holding a rifle with both hands. Insc. "E. H. KENNINGTON" and "A Bantam Serjeant in the Cheshire Regmt." "Passed by the Censor A.N.M. Aug. 1," and "G.H.Q., J.P., 22/9/17."

Charcoal, on grey paper (sight), $29\frac{1}{2}$ × $16\frac{3}{4}$ (0·75 ×0·42).

Presented by Mr. Otto Gutekunst, 1920.

3593 Sleeping Soldier

Head of a soldier in a woolly nightcap asleep on a pillow, three-quarters right; lower part of face covered with a red blanket.

Exh. Leicester Galleries, June, 1918.

Charcoal, white, yellow and red chalk on grey paper, 12¾ by 13¼ (0·32 × 0·34).

Presented by Mr. W. Nicholson, 1921.

3636 Portrait of C. M. Doughty [N.P.G.]

Head and shoulders; head looking slightly to left; ruddy complexion, blue eyes, grey hair, yellow beard. Signed "ERIC H. KENNINGTON '21."

Pastel on grey-green paper, 19 by 14½ (0·48 × 0·37).

Presented by Mr. T. E. Lawrence, 1922.

3637 Muttar il Hamoud Min Beni Hassan

An Arab seated on a striped blanket; hands on knees apart; head three-quarters to left; black beard and moustache; robes of many colours—black, white, fawn, violet, red and yellow; background the side of a tent. Inscribed "Muttar il Hamoud Min Beni Hassan (ibn Gallat Section), '14." Pastel on grey-brown paper, 30 by 21½ (0·76 × 0·5).

Presented by Mr. T. E. Lawrence, 1922.

4075 Raider with a Cosh

A soldier in khaki looking down at a "cosh" which he is holding in both hands; a knitted cap on his head, a cigarette in his mouth.

A "cosh" is a stick with a lump of metal on the end of it.

Black, white and yellow chalk on brown paper, 24½ by 18 (0·62 × 0·46).

Presented by the Contemporary Art Society, 1925.

KENNINGTON (Thomas Benjamin) 1856-1916

Born at Great Grimsby; studied at the Liverpool and South Kensington Art School, and at Julian's, Paris; original member and first Secretary of the N.E.A.C.; helped to found the Imperial Arts League; began exhibiting at R.A., 1880, and exhibited there and at R.I. for more than 30 years.

1560 Orphans

Two children in black rags sit in a shabby room. The elder, a girl, supports her little brother's head upon her knee; before them is a broken plate with a crust of bread on it. Insc. "T. B. KENNINGTON, '85"; exh. R.I., 1886.

Canvas, 39½ by 29¾ (1·00 × 0·76).

Tate Gift, 1894.

KERR (Charles Henry Malcolm), 1858–1907

Born in London; studied painting at the R.A. Schools and at Julian's, Paris; exhibited at R.A. from 1884; painted chiefly portraits, but occasionally landscapes and subject pieces.

2215 Portrait of the Artist

Life-size, three-quarter length, a brown suit; right hand in coat pocket, left holding palette and brushes; facing the spectator, standing to right. Exh. R.A., 1899, under the title "Myself."

Canvas, 53 by 35½ (1·35 × 0·90).

Presented by the Widow of the Artist, 1908.

KETTLE (Tilly), 1740?-1786

Exhibited at Free Society of Artists, 1761; Society of Artists, 1765. Lived in India, 1770-1777; exhibited at R.A., 1779-1783. Died at Aleppo on his way to India.

3962 A Young Man in a Fawn Coat [N.G.]

Bust length, quarter left: dark hair tied back and fresh complexion; pale fawn coat and open vest, white shirt and cravat; background, purple grey clouds with yellow grey column, right.

Oil on canvas, 30¾ by 24⅞ (0·77 × 0·63).

Bequeathed by Sir Claude Phillips, 1924.

KING (Henry John Yeend), 1855–1924

Born in London. First trained as a choir boy in the Temple Church; then apprenticed to Messrs. O'Connors, glass painters. Later, studied painting under William Bromley, R.B.A., and in Paris under Bonnat and Cormon. Exh. R.A. since 1876. Member R.O.I., Vice-President R.I.; awarded medals in Paris, Chicago and Berlin. Died in London.

1673 Milking Time

Foreground, left, a rustic bridge over a stream; meadowland and undulating country; a man driving cows towards the bridge; in front, a country girl with a milking-pail and stool. The cart-shed and buildings of a mill, right, and nearer, old pear tree, under which are ducks; middle distance, the gable and chimney of a farmhouse among trees. Insc. "YEEND KING."

Canvas, 47½ by 71½ (1·20 × 1·81).

Exh. R.A. and Chantrey Purchase, 1898.

KNELLER (Sir Godfrey), 1646–1723

Born at Lübeck; studied under Rembrandt and Ferdinand Bol; visited Italy; lived in Hamburg; about 1696 came to London; painted many portraits, including those of Charles II, Louis XIV, James II, William III, Peter the Great, Queen Anne, Charles VI of Spain, and George I; created a baronet, 1715. He painted the collection of 43 portraits known as the Kit-Cat Club, engraved in mezzotint by J. Faber, 1795. Died in London.

273 John Smith, Engraver [N.G.]

Holding in his hand the mezzotint portrait engraved by him of Sir Godfrey Kneller; half-length, life-size. Painted in 1696; given by the painter to the engraver.

Canvas, 29¼ by 24¼ (0·74 × 0·62).

Presented by Mr. William Smith, 1856.

3616 Drawing of a Lady

Head, almost full-face, turned slightly to the right.
Red, black and white chalk on grey paper, 11¾ by 8½ (0·30 × 0·21).
Presented by Capt. H. Reitlinger through the N.A.C.F., 1922.

KNIGHT (Charles Parsons), 1829–1897

Born in Bristol; studied in the life school of the Bristol Academy; first exh. in London at R.B.A., 1853; his first contribution to the R.A. was "Durham from the North," 1857.

1655 The Kyles Of Bute

A narrow sea-loch with a cutter yacht sailing under a rocky and mountainous coast; the setting sun illumines the sails of the yacht and the mountains and clouds behind. Insc. "C. KNIGHT, 1893."
Canvas, 24½ by 43½ (0·62 × 1·10).
Presented by Miss A. F. C. Knight, 1898.

KNIGHT (John Baverstock), 1785–1859

Born at Langton Rectory, near Blandford, Dorset; painted portraits and copies of Old Masters and family portraits for various country families. Some of his etchings appeared in the *Gentlemen's Magazine* from 1816 onwards and in the second edition of Hutchins' "History of Dorsetshire"; four of his landscapes exh. R.A., 1819. Died at Broadway, Dorsetshire.

2733 Axbridge Vale

Near Cheddar; a wide valley, with distant hills, church tower to the left in middle distance.
Pen outline in brown with washes of blue and green, 7⅞ by 11⅝ (0·20 × 0·30).
Presented by the Rev. Alfred Pontifex, 1910.

2734 Tievebulliagh from Knocknacarry

Valley with mountains; two figures in foreground.
Pen outline in brown with washes of blue and green, 5⅝ by 8⅝ (0·14 × 0·22).
Presented by the Rev. Alfred Pontifex, 1910.

2735 In Borrodale

Foreground, Grange Bridge; left, a lofty group of trees; behind, a line of lofty fells runs almost across the drawing.
Pen line and washes in Indian ink, 11 by 18 (0·28 × 0·46).
Presented by the Rev. Alfred Pontifex, 1910.

KNIGHT (John Prescott), 1803–1881

Born at Stafford; copied designs by Benjamin West; became a pupil of Sass and of George Clint, and in 1823 a student at the R.A. Schools; first exh. at R.A. 1824; A.R.A., 1836; R.A., 1844; Professor of Perspective at R.A., and Secretary (1848–1873). His best-known work is "The Waterloo Banquet" in the possession of the Duke of Wellington. Died in London.

1498 Sacking a Church in the Time of John Knox

[Board of Trade]

A crowd looting the church at Perth in 1559, as a result of Knox's eloquence against Rome; left, Knox, in a dark robe and cap, is restraining a soldier in a helmet and defending a monk, who, with hands upraised, is kneeling lamenting the desecration of the altar on the right by a group of youths. Insc. "J. P. Knight, R.A., 1843"; exh. R.A., 1843.

Canvas, 57½ by 77 (1·46 × 1·96).

Presented by Colonel Knight Prescott, 1895.

KNIGHT (John William Buxton), 1842–1908

Born at Sevenoaks; son of an artist and teacher, under whom he learned to paint; first exh. at R.A. 1861; in 1871 entered R.A. Schools for two years, and then returned to open-air work; exh. at the Nw.G., N.E.A.C. and R.A.; also worked in water-colour and etched.

2262 Old December's Bareness Everywhere

A bright winter's sun shines through mist on farm buildings with smoking chimneys behind a fence; ground rises in the distance to a belt of trees; foreground, the trunk of a fallen tree, and patches of snow by the side of a rough track. Signed "J. Buxton Knight."

Canvas, 35½ by 47½ (0·90 × 1·21).

Exh. R.A. and Chantrey Purchase, 1908.

KNIGHT (Joseph), 1837–1909

Born at Manchester; as a youth he lost his right arm through a machinery accident and became a photographer's assistant; largely self-taught, but studied at Manchester Academy of Fine Arts, and became a member of it, of R.C.A., of R.E., and of R.I. He found most of his subjects in North Wales and preferred evening effects.

1622 A Tidal River

On sedgy ground, by a broad river, three men have landed from a punt in a backwater, foreground; on the further side an expanse of flat pasture, dotted with sheep and bounded by low hills and trees; grey evening sky. Insc. "J. Knight, 1877."

Canvas, 33½ by 49 (0·85 × 1·24).

Exh. R.A. and Chantrey Purchase, 1877.

KNIGHTS (Winifred)

3681 Italian Landscape

Foreground, on a hillside, a woman seated with a baby, a man lying face downwards; below, houses seen from above, bushes and figures; right, lower down, a man working in a field; further back, centre, a group of figures by a river which winds into the distance; mud banks with grey-green grass; distant hills; still, grey day. Signed "W. M. Knights, '21."

Panel, 11½ by 12½ (0·29 × 0·32).

Purchased out of the Grant-in-Aid "T" Fund, 1922.

LAMB (Henry)

3191 A Girl's Head

Head and shoulders of a coster girl wearing a hat with four feathers; head inclined, right arm raised and bent, with palm of hand outwards.

Pencil, 12¼ by 8¾ (0·31 × 0·22).

Presented by Lord Henry Bentinck, 1917.

3192 Head of an Irish Girl

Head and shoulders of a girl, nearly full-face; plain pink dress; hair parted in the middle, brushed back and tied with blue ribbon.

Canvas, 20 by 16 (0·51 × 0·41).

Presented by Mr. and Mrs. J. L. Behrend, 1917.

3840 Phantasy

A white horse with two naked men, one, left, holding the reins in right hand, the other crouching, right; background, a light grey-coloured landscape with a cliff left, and, distance, grey rocky hills with a naked man on a white horse; a blue sky. Signed "HENRY LAMB, 1912."

Canvas, 34 by 24 (0·86 × 0·61).

Presented by the Contemporary Art Society, 1924.

LAMBERT (George), 1710–1765

Born in Kent; pupil of William Hassell and John Wootton; first employed as scene-painter for the theatre in Lincoln's Inn Fields and at Covent Garden. Died in London.

1658 Landscape [11, DOWNING ST.]

Oaks, left and right; water in centre middle distance; cows in foreground; right middle distance a thatched half-timbered cottage; a ruined castle on a hill, right centre. A river or estuary in the extreme distance.

Canvas, 44¼ by 34¼ (1·12 × 0·87).

Bequeathed by Miss Haines, 1898.

LANCASTER (Rev. Richard Hume), 1773–1853

Rector of Warnford, Hants, 1802 till 1853; honorary exh. of landscapes at R.A., 1800–1827.

1428 A View at Southampton

From the shore looking towards the harbour; the old quay with roughly-hewn stones lying for building, foreground; beyond, right, a group of buildings, among them the ancient Maison Dieu, or God's House, castellated structure with deeply-splayed windows, and the "South Gate"; distance, towards the left, boats and vessels lie at anchor. Above, a summer sky, with clouds; exh. R.A., 1817, under the title, "View of Southampton Pier from the platform in front of the Prison."

Canvas, 35 by 54 (0·89 × 1·37).

Purchased from Messrs. Colnaghi out of the Lewis Fund, 1894.

1467 Landscape, with a View of Oxford

Outskirts of a wood; under large oaks, three cows in a pool; left, felled tree trunks; right, a paling crossed by a stile; middle distance, open country; beyond, against a stormy sky, the towers and spires of Oxford. Signed "R. H. L."

Canvas, 20 by 28 (0·50 × 0·71).

Purchased from Sir George Donaldson, as by R. Ladbroke, out of the Lewis Fund, 1895.

LANCE (George), 1802–1864

Born at the Manor House, Little Easton, near Dunmow; came to London and met Landseer and Haydon, who took him as apprentice for seven years; studied at the same time in the R.A. Schools; began to exhibit at the B.I. and R.B.A., 1824, and in 1828 at the R.A.; exh. in all 135 works at the B.I., 48 at the R.B.A. and 38 at the R.A. He varied his flower and fruit pieces with occasional genre subjects; died at Birkenhead.

441 A Basket of Fruit

Green and purple grapes, with vine leaves, peaches and apples in a basket; a pineapple to right; left, a bird's nest on a piece of matting; dark background. Insc. "G. L. 1834"; exh. B.I., 1834.

Wood, 18¼ by 20¼ (0·46 × 0·51).

Vernon Collection, 1847.

442 Red Cap

Through an arched opening a monkey with a red cap on his head, with a basket of vegetables, a large cabbage, and a wild duck. Insc. "G. Lance, 1847"; exh. B.I., 1847.

Wood, 17 by 19 (0·43 × 0·48).

Vernon Collection, 1847.

443 Fruit Piece [Home Office]

Fruit of various kinds, in which a melon, pineapple and bunches of green and purple grapes are conspicuous. Exh. B.I., 1848.

Canvas, 28 by 36 (0·71 × 0·91).

Vernon Collection, 1847.

1184 Fruit Piece

Grapes, peaches, nectarines, filberts and other fruit on matting on a kitchen table.

Canvas, 13½ by 17½ (0·34 × 0·44).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

LANDSEER (Charles), 1799–1879

Second son of John Landseer, A.R.A., and elder brother of Sir Edwin Landseer; pupil of his father and later of B. R. Haydon; entered R.A. Schools, 1816; A.R.A., 1837; R.A., 1845; Keeper of R.A., 1851–1873, and instructor in the Antique School. He gave £10,000 to the R.A. to found Landseer Scholarships. Died in London.

408 Clarissa Harlowe in the Sponging House [NEWPORT]

Clarissa kneeling in prayer before an open Bible. The drawing of the gibbet on the wall and other indications show the rough nature of the ordinary occupants of the room. Exh. R.B.A., 1833.

Canvas, 22½ by 18½ (0·57 × 0·47).

Vernon Collection, 1847.

610 Bloodhound and Pups [LIVERPOOL]

A bloodhound lying in a shed on a bed of dull red material covered with loose straw; six pups clamber about her. Exh. B.I., 1839.

Canvas, 27½ by 35½ (0·70 × 0·90).

Bequeathed by Mr. Jacob Bell, 1859.

611 The Pillaging of a Jew's House [BRADFORD]

A scene in the reign of Richard I. The attention of the outraged Jew is divided between his plundered ducats and his fainting daughter. Exh. R.A., 1839.

Canvas, 58½ by 77 (1·48 × 1·95).

Bequeathed by Mr. Jacob Bell, 1859.

612 The Sacking of Basing House [GLASGOW]

A richly-furnished room, with an old man, a young woman and a boy; left, the body of a cavalier, Major Robinson, who was killed by Major-General Harrison; some soldiers are pillaging and quarrelling over their booty. Basing House, in Hampshire, was sacked by Cromwell's soldiers on 8th October, 1645. Exh. R.A., 1836.

Canvas, 39½ by 49½ (1·00 × 1·25).

Bequeathed by Mr. Jacob Bell, 1859.

LANDSEER (Sir Edwin), 1802–1873

Son of John Landseer, engraver; born in London; trained by his father and Haydon. Isis Silver Medal of the Society of Arts, 1814; began exhibiting, 1815; student in R.A. Schools, 1816. In 1824 he paid the first of many visits to the Highlands with Leslie, and stayed with Scott at Abbotsford. Besides animals he painted portraits. A.R.A., 1826; R.A., 1831. In 1849 he visited Belgium for his "Dialogue at Waterloo" (1850); knighted 1850. In 1869 his Lions in Trafalgar Square were uncovered; on the death of Eastlake he declined the Presidency of R.A., January, 1866; exhibited 179 pictures at R.A., 1815–1873. Many of his works were engraved by his brother, Thomas Landseer, S. Cousins and others, and he etched several of his own compositions. Died in St. John's Wood, and was buried in St. Paul's Cathedral.

409 King Charles' Spaniels

Also called the "Cavalier's Pets." Two King Charles' spaniels lying on a table by a grey hat with a large ostrich feather. Painted for R. Vernon; exh. B.I., 1845 (104).

Canvas, 27½ by 35½ (0·69 × 0·90).

410 Low Life—High Life

In these companion pictures two dogs, a bulldog and a staghound, are contrasted; to each are given characteristic accessories. Insc. (on "Low Life") "E. L., 1829"; exh. B.I., 1831.
Wood, 18 by 13½ (0·45 × 0·34).

411 Highland Music

An old Highland piper has interrupted the meal of five hungry dogs by a blast of his pipes. The variety of effect of the "Highland Music" on the dogs is striking. Exh. B.I., 1830.
Wood, 18½ by 23¼ (0·47 × 0·59).

412 The Hunted Stag [Home Office]

A stag which has crossed a lake is being worried by two hounds, who are carried with him by the rush of the waters down a rocky torrent. Exh. R.A., 1833.
Wood, 27½ by 35½ (0·70 × 0·90).

413 Peace

The English coast, with Dover harbour in the distance; goats and sheep are browsing in the sun on the cliffs, and a lamb lies with its head resting in the muzzle of a dismounted gun. Exh. R.A., 1846.
Canvas, 34 by 52 (0·86 × 1·32).

414 War

A dying and a dead war-horse, with their fallen riders, lying amongst the burning ruins of a cottage. Exh. R.A., 1846.
Canvas, 34 by 52 (0·86 × 1·32).

415 Dialogue at Waterloo [Dublin]

"But 'twas a Famous Victory!" The Duke of Wellington is supposed to be saying these words to his companion, the Duchess; the landscape shows the site of the great battle; left, a peasant family of guides at dinner; two women are selling books of views. Exh. R.A., 1850.
Canvas, 75 by 151½ (1·90 × 3·84).

418 Cover Side (With F. R. Lee, *see* p. 215).

A scene in a wood; dogs, figures and game by Sir E. Landseer. Landscape by F. R. Lee. Painted 1839.
Canvas, 19 by 16 (0·48 × 0·40).

Nos. 409–415 and 418 from the Vernon Collection, 1847.

603 Sleeping Bloodhound

Lying asleep, its jowl on the floor and fore-paws extended. Painted 1835. Exh. B.I., 1835 (73); Manchester, 1857 (497), lent by J. Bell; Dublin International Exhibition, 1865 (57).
Canvas, 39 by 49 (0·99 × 1·24).

604 Dignity and Impudence

An old bloodhound of the Duke of Grafton's breed, called "Grafton," and a little Scotch terrier, called "Scratch," looking out of the same kennel. Exh. Manchester, 1857 (337), lent by J. Bell.

Canvas, 35½ by 27½ (0·90 × 0·69).

605 The Defeat of Comus [NEWPORT]

"The brothers rush in with swords drawn, wrest his glass (of poison) out of his hand, and break it against the ground; his rout make sign of resistance; but all are driven in." A sketch painted for Queen Victoria in 1843 for a fresco in the summer-house of the gardens of Buckingham Palace.

Canvas, 34 by 66 (0·86 × 1·67).

606 Shoeing

The picture is also shown as "Shoeing the Mare." A farrier in a forge is trying a shoe on the near hind foot of a bay mare, "Old Betty," which belonged to Mr. Bell. Painted 1844; exh. R.A., 1844; Paris, 1855.

Canvas, 56 by 44 (1·42 × 1·12).

607 Highland Dogs

Five dogs; sketch for a vignette: engraved as the frontispiece of Mr. Scrope's work on deer-stalking, 1839.

Copper, 16½ by 21 (0·42 × 0·53).

608 Alexander and Diogenes

A group of dogs, illustrating Plutarch's story of Alexander's visit to Diogenes. Exh. R.A., 1848.

Canvas, 43½ by 56 (1·10 × 1·42).

609 The Maid and the Magpie

From the popular tale so called. A milkmaid seated in a shed by a cow, about to milk it, is intent upon a young man behind her. She does not observe that the magpie is about to carry off a silver spoon placed in one of two wooden shoes by her side, a theft that caused her much misery. Exh. R.A., 1858.

Canvas, 68½ by 59½ (1·74 × 1·51).

Nos. 603–609 bequeathed by Mr. Jacob Bell, 1859.

1226 A Distinguished Member of the Humane Society

Portrait of a Newfoundland dog seated at the end of a stone jetty, with forepaws overhanging the water. Exh. R.A., 1838; at Leeds, 1868.

Canvas, 42½ by 55 (1·08 × 1·39).

Bequeathed by Mr. Newman Smith, 1887.

1349 Study of a Lion

Head to right, fronting the spectator; body slightly foreshortened, seen to the middle of the legs; background, grey clouds. Study for the Nelson Monument. Exh. R.A., 1869 (30); International Exhibition, South Kensington, 1872 (339); R.A. (O.M.), 1874 (208).

Canvas, 35½ by 53½ (0·90 × 1·35).

Bequeathed by Thomas Hyde Hills, 1892.

1350 Study of a Lion

Head profile, left; seen to the middle of the legs and nearly full-length; background of grey clouds. Study for the Nelson Monument. Exh. R.A., 1869 (32); International Exhibition, South Kensington, 1872 (346); R.A. (O.M.), 1874 (212).

Canvas, 35½ by 53½ (0·90 × 1·35).

Bequeathed by Thomas Hyde Hills, 1892.

1503 Equestrian Portrait (With Sir J. E. Millais, *v.* p. 241.)

A lady on a white horse riding through an archway into a court-yard; green velvet riding habit, slashed and puffed of the time of Charles II; tan gauntlets lined with red, a red feather in her wide grey hat; left, a page in old-gold velvet suit with light blue points and bows; black hat with blue ribbon in his hands. Landseer painted the horse and its accoutrements for an equestrian portrait of Queen Victoria, but this was never carried out, and the picture was sent to Sir John Millais, who painted in his daughter together with the page, the dog and the background, and called the picture "Nell Gwynne." It is also sometimes known as "Diana Vernon." Signed "E. L." with the monogram of Sir J. E. Millais, and the date, 1882, when it was completed.

Canvas, 125¼ by 91 (3·18 × 2·31).

Pesented by an Anonymous Donor, 1897.

1532 A Scene at Abbotsford

Two dogs in a baronial hall resting on the hide of a stag. The old black and white dog, with hanging tongue and blood-shot eye, belonged to Sir Walter Scott, and was called "Maida," the other was a deerhound of the artist's. On a red cushion, left, is a casque. Painted 1829. Engraved, and described by Sir Walter Scott in "The Keepsake," 1829.

Panel, 17½ by 23½ (0·44 × 0·59).

Tate Gift, 1894.

1533 Uncle Tom and his Wife for Sale

Two pugs, chained together and to a green door, are offered for sale upon a doorstep; a brick wall forms the background. Insc. "E. L., 1857"; exh. R.A., 1857; lent by Mr. J. C. Harter to the Jubilee Exhibition, Manchester, 1887.

Canvas, 27¾ by 35½ (0·70 × 0·90).

Tate Gift, 1894.

1787 A Donkey and Foal

A boy trying to ride a hobbled donkey; her foal at her head and a broken-haired terrier at her heels. Insc. "1822, E. L."; exh. at the National Exhibition of Works of Art, Leeds, 1868.

Panel, 9¾ by 13¼ (0·25 × 0·33).

Bequeathed by Mr. Henry Vaughan, 1900.

1788 A Landscape with Figures (With F. R. Lee, R.A., *v.* p. 216.)
[11, Downing St.]

Scene in the Highlands; a mountain, right; a farm, middle distance, left; a river, foreground; a huntsman leading a white Shetland pony, with a dead stag slung on his back, crossing the ford. The landscape by Lee; the figure and animals by Landseer. Insc. "F. R. Lee, 1830."

Canvas, 14¾ by 19¼ (0·37 × 0·49).

Bequeathed by Mr. Henry Vaughan, 1900.

3008 The Duchess of Abercorn and Child

Seated figure in blue dress, facing right, with dark ringlets, gazing at a baby in white lying on her knee; left, at the bottom, the head of a bloodhound.

Portrait of Lady Louisa Jane Russell, daughter of John, 6th Duke of Bedford (1812–1913); she married James, Marquess of Abercorn, 1832; the baby, Lady Harriet Hamilton, the eldest of her fourteen children, married the Earl of Lichfield, 1855.

This version was painted by Landseer for the engraving by J. Thomson, published 1836; the original picture, signed and dated 1834, belongs to the Earl of Lichfield; in it there is no dog, and the canvas ends closely above the head of the Duchess; the baby having been painted first and the figure of the mother added.

Oil, on copper, 21 by 16½ (0·53 × 0·42).

Presented by Mr. Edwin L. MacKenzie, 1914.

LANE (Theodore), 1800–1828

Born at Isleworth; originally studied engraving, but turned to portrait painting; exh. R.A. from 1816; was achieving popularity by humorous subjects when his death occurred through falling through a skylight in Gray's Inn Road.

440 The Gouty Angler

An enthusiast, kept from the river banks by an attack of gout, angling at home in a tub; around him, his fishing tackle and on a table, right, a bottle of medicine. Exh. R.A., 1828.

Wood, 16 by 22 (0·40 × 0·56).

Vernon Collection, 1847.

LANTERI (Edouard), 1848–1918

Born at Auxerre, France, 1848; studied at Ecole des Beaux-Arts; came to England with Dalou, 1870; chief assistant to Sir Edgar Boehm until his death in 1890; succeeded Dalou as teacher of sculpture at South Kensington; first exh. at R.A., 1885; "Paysan," his best work, was exh. in 1901; executed medals and published a work on "Modelling." Died at Acton.

1905 Paysan

Bust of an old French peasant; head inclined to left.

Bronze, 21 (0·53).

Presented by pupils of Professor Lantéri, 1902.

2853 Bust of Alfred Stevens

Head and shoulders; head turned slightly left; the bust was designed from photographs and suggestions given by those who knew Alfred Stevens personally.

Bronze, 22¼ (0·56), on base 5½ (0·14).

Presented by the Alfred Stevens Memorial Committee, 1911.

3219 The Sacristan

Head of an old man ; clean-shaven rugged face, long hair, wearing the round cap of a sacristan. Insc. "ED. LANTERI, 1917."

Marble (white), 21 (0·53) ; base 6⅜ (0·16) *sq.*

Exh. R.A. and Chantrey Purchase, 1917.

LAROON (John Marcellus), 1679–1772.

Born at Covent Garden, second son of Marcellus Laroon (1653-1702) ; brought up as a painter, but was also taught dancing and music. As page to Sir Joseph Williamson (1697) and, later, to the Earl of Manchester, he travelled through Germany and Tyrol to Venice ; returned to London through France and resumed painting ; for two years was engaged as an actor and singer at Drury Lane. He then joined the foot-guards under Marlborough ; became a lieutenant and fought at Oudenarde ; was taken prisoner, but was exchanged and returned to London, 1712. He became a captain and was put on half-pay in 1732. A friend and imitator of Hogarth, he made drawings of musical parties, conversation pieces, etc. Drawings by him are in the British Museum (Print Room) and in the University Galleries at Oxford. Died at Oxford.

3624 Hunting Party

Foreground, two men with guns walking along a road with a dog running between them ; further back, right, a man with a gun on horseback, leading another horse ; left, a peasant girl with a basket on her head getting over a stile ; trees in the background. Signed "MAR. LAROON, F. 1771."

Pencil and pen and ink, 19¼ by 13 (0·49 × 0·33).

Presented by Capt. H. Reitlinger through the N.A.C.F., 1922.

4420 Interior with Figures

Interior with two men and two women, seated at a table, drinking and smoking ; another woman standing, right ; a man, left, drawing a cork ; grey-brown ground with notes of colour and high lights.

Canvas, 17 by 15 (0·43 × 0·38).

Presented by Mr. Julian Lousada through the N.A.C.F., 1928.

LASZLO DE LOMBOS (Philip A.)

2957 Lady Wantage

Seated, facing left ; half-length, in brown dress and large black hat with velvet net veil pushed back and falling down on the right, shading the dress, which is open at the neck, showing white, with a blue enamel cross ; right hand supports the cheek ; left holds a small volume.

Canvas, 37½ by 29 (0·95 × 0·73).

Presented by the Artist, 1913.

LA THANGUE (Henry Herbert), R.A.

1605 The Man with the Scythe

A mower, with white smock over his shoulder, glances as he passes the gate of a cottage garden, at a sick child who has fallen back against a white pillow in an armchair placed outside the cottage. The mother in a lilac gown, and holding something in her apron, grasps the arm of the chair and looks anxiously at her child. Signed "H. H. La Thangue."

Canvas, 65 by 64½ (1·65 × 1·63).

Exh. R.A. and Chantrey Purchase, 1896.

LAVERY (Sir John), R.A.

3000 La Mort du Cygne

The Russian dancer, Anna Pavlova, sinking down in a white feathered dress at the end of her dance, "La Morte du Cygne"; background, a circular fountain. Signed "J. Lavery."

Canvas, 77 by 57¼ (1·95 × 1·45).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3688 North Berwick

Foreground, the golf links with, right centre, a party playing on a green; middle distance, right, blue sea; distance, an island with mountains beyond; blue sky with scattered clouds. Signed "J. Lavery."

Canvas, 25 by 30 (0·63 × 0·76).

Presented by Sir Joseph Duveen, 1922.

3958 The Jockeys' Dressing Room at Ascot

Interior of a long low room, square windows on right and at the end, a door in left wall; reddish-brown walls, white ceiling and wooden beams, white benches are round the walls and a double white bench down the centre. A jockey in bright blue tunic, white breeches and yellow cap, holding a saddle is standing, right centre; a jockey in pink and yellow striped tunic and pink cap is sitting on the central bench with another, in red cap, further back; background, other jockeys in various bright-coloured clothes and a weighing machine with a jockey seated in it. Saddles and riding suits hang all round the walls. Signed "J. Lavery." Exh. R.A., 1924.

Canvas, 25 by 33 (0·63 × 0·84).

Exh. R.A. and Chantrey Purchase, 1924.

LAWES-WITTERONGE (Sir Charles, Bart.), 1843–1911

Born at Teignmouth; eldest son of Sir J. B. Lawes; assumed name of Witteronge, 1902. President of Incorporated Society of British Sculptors; athlete and authority on agriculture.

2871 Dirce

Lycus put away his first wife Antiope and wedded Dirce, who treated Antiope with cruelty, so that when Antiope's sons Zeus, Amphion and Zethus seized Thebes, they took vengeance on Dirce by binding her to a wild bull so that she was done to death. Her body was cast into a fountain, henceforward called the Fountain of Dirce. Plaster cast exhibited at Rome Exhibition, 1911. Insc. on base, "ΑΜΦΙΟΝ· . . ΖΗΘΟΣ . . ΔΙΡΚΗ. C. LAWES-WITTERONGE, 1906."

Bronze, 99½ by 68 by 77 (2·52 × 1·72 × 1·95).

Presented by Lady Lawes-Witteronge, 1911.

LAWRENCE (Sir Thomas), 1769–1830

Born at Bristol; worked as a portrait painter in crayons at Oxford, 1779, and at Bath. In 1785 commenced oil painting, and in 1787 moved to London; student at the R.A. Schools, 1787; A.R.A., 1791; Painter in Ordinary to the King, 1792; R.A., 1794; visited Paris, 1814; knighted, 1815; visited Aix-la-Chapelle, Vienna, Rome, Naples, Florence and Belgium, 1818–19. P.R.A., 1820; in 1825 visited Paris; created a Chevalier of the Legion of Honour; Trustee of the National Gallery; exhibited 311 pictures at R.A., 1787–1830. Died in Russell Square.

129 Portrait of John Julius Angerstein [N.G.]

Seated, nearly full-face, looking out of the canvas. Painted 1830.

John Julius Angerstein (1735–1823), Art Collector; a Russian merchant resident in London. His collection, purchased 1824, formed the nucleus of the National Gallery. Painted for George IV; exh. R.A., 1830 (427) (an earlier portrait in 1816); B.I., 1830 (37); 1833 (33).

Canvas, 36 by 27 (0·91 × 0·68).

Presented by William IV, 1836.

136 Mrs. Francis Robertson

Full-length, full-face, standing, in a white dress, her left hand on a harp. Painted *c.* 1804.

Canvas, 94 by 58 (2·38 × 1·47).

Presented by Mr. Francis Robertson, of Brighton, 1837.

142 John Philip Kemble as Hamlet

Full-face, full-length, standing; the skull in his left hand, the moon low on the left. Exh. R.A., 1801; B.I., 1830 (87), lent by George IV; 1833 (19).

Canvas, 120 by 78 (3·04 × 1·98).

Presented by William IV, 1836.

144 Benjamin West, P.R.A.

Full-length portrait; in his painting room; on the easel is a sketch of Raphael's Cartoon of the "Death of Ananias." Painted 1811, for the Prince of Wales. A later portrait exhibited 1821. Exh. R.A., 1811 (133); B.I., 1830 (78); 1833 (12); a duplicate was sent to America.

Canvas, 106 by 70 (2·69 × 1·77).

Presented by William IV, 1836.

188 Mrs. Siddons [N.G.]

Full-length, full-face; her left hand extended behind, on an open book. Probably the portrait exhibited R.A., 1804.

Canvas, 98½ by 56½ (2·50 × 1·43).

Presented by Mrs. FitzHugh, 1843.

324 The Countess of Darnley [LIVERPOOL]

Head, unfinished; purchased by Mr. Vernon, at the Sale of Sir Thomas Lawrence's effects in 1830.

Canvas, 24 by 20 (0·61 × 0·51).

Vernon Collection, 1847.

325 Portrait of John Fawcett, Comedian [N.P.G.]

Stage Manager at Covent Garden Theatre for many years.

Bust, facing spectator, head turned three-quarters left; grey hair; standing white collar; black cravat and white shirt; dark greenish drab coat with dark velvet collar; black waistcoat; plain dark background.

Wood, 29½ by 24½ (0·75 × 0·62).

Vernon Collection, 1847.

785 Mrs. Siddons [N.G.]

In a white dress, a blue sash, and a green cloak, which hangs loosely over her shoulders. Probably the portrait exhibited R.A., 1797.

Canvas, 28½ by 24½ (0·72 × 0·62).

Bequeathed by Mrs. Cecilia Combe, 1868.

893 Princess Lieven [N.G.]

Dorothea von Benckendorf, married Prince Lieven, Russian Ambassador; died 1857.

Three-quarters left, head and neck; grey eyes and black hair. Flesh tone clear and luminous. Background of blue sky. Sketch.

Lawrence alludes to the Princess in a letter of January 19, 1828. In Lawrence Sale, June 8, 1831 (75), bought Peacock; Richard Winstanley Sale, March 16, 1850 (14), bought Sir Robert Peel.

Canvas, 18 by 15 (0·45 × 0·38).

Peel Collection, 1871.

922 Lady Georgiana Fane [N.G.]

A child stands on a bank, her right arm resting on a tub beside her; right foreground, a kid. Hilly landscape, with stream. Insc. "Lady Georgiana Fane. 1800. Æt. 5." Exh. B.I., 1830 (38), lent by Earl of Westmorland. Formerly described as "A Child with a Kid."

Canvas, 56 by 37½ (1·42 × 0·95).

Bequeathed by Lady Georgiana Fane, 1875.

1238 Sir Samuel Romilly (1757–1818) [N.P.G.]

Solicitor-General in 1806.

Life-size; seen to the waist; three-quarters face; short grey hair; face, clean shaven; red curtain in background.

Canvas, 29½ by 24½ (0·75 × 0·62).

Bequeathed by Mr. Charles Romilly, 1887.

1307 Miss Caroline Fry, Authoress [N.G.]

Dressed in white muslin, bodice bordered with gold braid; blue sash round waist; right arm, partly concealed by a mantle of brown silk lined with crimson, on a pedestal, left; background, cloudy sky; half-length, seated, three-quarters right. Exh. R.A., 1830 (114); at the National Portrait Exhibition, 1868 (279).

Canvas, 28½ by 24¼ (0·724 × 0·616).

Bequeathed by her husband, Mr. William Wilson, 1890.

1413 Philip Sansom [N.G.]

Seated in arm-chair, right hand on table; black coat buttoned across the chest, cream-coloured kerseymere breeches; red curtain and open window in background.

Canvas, 53¾ by 39½ (1·36 × 1·06).

Bequeathed by Miss Ellen Sansom, 1894.

2222 Mrs. Siddons

Head and shoulders, three-quarters face looking to left; brown hair, white dress with blue collar. Painted 1786.

Pastel, 12 by 10 (0·30 × 0·25).

Bequeathed by Miss Julia E. Gordon, 1896.

4257 Queen Charlotte [N.G.]

Full length, turned slightly left, seated upon a chair on a dais covered with a chestnut red carpet patterned grey-green; left hand on her lap; right loosely holding a fold of her dress. Pale blue silk dress with panniers, trimmed with white lace and silver galoon; black lace fichu; white kerchief round neck. Her white hair is dressed high; round her neck, a string of pearls; bracelets on wrist, one set with a miniature; rings on the fingers of left hand. Behind, right, blue-grey panelling and a looped-up blue-green curtain with tassels. Through an opening, left, a view of Eton and the College chapel, with autumn tints on the trees and yellow sunset gleams in the blue sky.

Charlotte Sophia of Mecklenburg-Strelitz (1744-1818), Queen of George III.

Oil on canvas, relined, 94 by 59¼ (2·39 × 1·48).

Colls. Lawrence (Sale, Christie's, 1831, No. 133, bt. Ridley); Viscount Ridley (Sale, Christie's, 8th July, 1927, No. 59, bt. in). Exh. R.A., 1790 (No. 100); B.I. 1833 (No. 40, lent Ridley); Grosvenor Gallery, 1913 (No. 119, lent Ridley).

Purchased out of Temple West, Florence and Lewis Funds, 1927.

LAWSON (Cecil Gordon), 1851–1882

Born near Wellington, Shropshire; studied under his father, a portrait painter, and, while still a boy, devoted himself to landscape painting; exh. his first picture, "Cheyne Walk, Chelsea," at the R.A., 1870; "Hop Gardens of England," exh. at the R.A., 1876, attracted considerable notice, and he continued to exhibit at R.A., and at G.G., 1878–1882; died in London.

1142 The August Moon

Outskirts of a forest, overlooking a marshy valley or flooded meadows; wooded hills in distance; a full moon just risen; scotch fir trees and felled timber, foreground. Painted at Blackdown, near Haslemere, Surrey. Insc. "CECIL LAWSON, 1880."

Canvas, 65¾ by 119 (1·67 × 3·02).

Presented by Mrs. Cecil Lawson, in fulfilment of her husband's wishes, 1883.

LAWSON (J. Kerr)

4187 J. Havard Thomas asleep

A sketch of the sculptor asleep in a chair; full length. Signed "Taormina, 26 March, 1910, J. K. L."

Pencil, 5 by 3½ (0·13 × 0·09).

Presented by the Artist, 1926.

LEADER (Benjamin Williams), 1831 1923

Born in Worcester. Studied at the School of Design, Worcester, and at the R.A. Schools. He exhibited practically every year at the R.A. since 1854, A.R.A., 1883; R.A. 1898; painted landscape exclusively. Died at Shere, near Guildford.

1540 The Valley of the Llugwy

River flowing to foreground from misty hills; silver-birch trees and rocks, right, cast a shade where a girl and boy sit with their dog looking after sheep. Insc. "B. W. LEADER, 1883."

Canvas, 47 by 79 (1·19 × 2·00).

Tate Gift, 1894.

LEAR (Edward), 1812–1888

Born at Holloway, of Danish descent; employed as a draughtsman by the Zoological Society, and also by Lord Derby, 1832–1836, to draw the fine plates for "The Knowsley Menagerie"; to amuse Lord Derby's grandchildren, he invented his "Book of Nonsense," first published, 1846; after 1836 devoted himself to landscape painting and lived chiefly abroad, visiting India; published several interesting records of his travels in Southern Europe and the Near East, and illustrated Tennyson's poems, pub. in 1889, after his death, at San Remo.

2740 S. Francesco di Paola

A church in Rome, near S. Pietro in Vincoli.

Water-colour, 6⅛ by 4¼ (0·15 × 0·11).

2741 Stairs leading to S. Pietro in Vincoli

Insc. "Roma, 17th Feb., 1838." Another version of this subject, dated 1842, is in the Print Room of B.M.

Pencil and white on greenish paper, 14$\frac{1}{10}$ by 10 (0·35 × 0·25).

2742 Back of the "Hemicycle" looking on to the Stadium (Palatine). Dated "(?)7, 1838"

Water-colour on grey paper, 11¾ by 6⅞ (0·30 × 0·17) (corner cut).

2743 Substructure of the Palace of Septimus Severus (Palatine)

Water-colour on cream paper, 7¼ by 12¾ (0·18 × 0·32) (corner cut).

2744 St. Peter's from Arco Oscuro

Arco Oscuro, a long vaulted gateway, near the Villa di Papa Giulio beyond the Villa Borghese. Insc. "Arc' Oscuro," March 4, 1840.

Pencil and stump on buff paper, 13 by 9 (0·33 × 0·23).

2745 Fountain of the Sea-horses in the Garden of the Villa Borghese, Rome

Fountain right; beyond, stone pines, and fir trees; left, the Casino. Insc. "Ilex" and "Wall."

Pencil and stump on grey-green paper, 15¼ by 13¼ (0·38 × 0·33).

2746 Piazza di Spagna, Rome

View from the far side of the Via della Croce looking south. Towards right, the Scala di Spagna, and left, above the house, the towers of Santissima Trinita de' Monti and the adjoining obelisk. Insc. with various notes in correction of the drawing.

Pencil, with traces of Chinese white, 9½ by 14 (0·24 × 0·35).

2747 Church of the SS. Quattro Coronati, Rome

Below, right, S. Clemente and the Baths of Trajan. The four saints to whom the church is dedicated are Severus, Severianus, Carpophorus and Victorinus, martyrs under Diocletian. Five sculptors, also martyred for refusing to make images of heathen gods, are also revered here; hence the church is a favourite with the Scarpellini.

Water-colour, 9¼ by 12½ (0·23 × 0·31) (corners cut).

2748 The Capitol, from the Forum

A group of trees in the foreground shows the old state of the Forum before excavation.

Water-colour, 8½ by 11¾ (0·21 × 0·30).

2749 Galera

A ruined town on a tufa rock near Bracciano, 15 miles from Rome. The inhabitants were driven from it by malaria at the beginning of the nineteenth century. Two churches with their towers, the Palace of the Orsini (to whom Galera belonged for four centuries) and many houses are still recognisable, densely overgrown with creepers. At the date of this drawing dilapidations and overgrowths had not gone so far. Insc. "Deep Valley" and "Galera. 17 March, 1842."

Water-colour on tinted paper, 10½ by 19 (0·26 × 0·48).

2750 The Isles of the Sirens

I Galli, on the Italian coast near Positano. A rocky bay enclosing the Isles; on one of them is a ruined castle. Insc. "I Galli.' *The Sirens Isles.* 12 *June,* 1844. 1. *A blind Doge—a bathing.* 2. *A Siren—a singing to the "'arp."* Also on rock to right. 3. *Pietro in Cropollo* (?). And the number "52." The figures referred to are to the left and right of the drawing respectively.

Brown ink on cream paper, 8⅞ by 15½ (0·22 × 0·39).

2751 Pompey's Pillar

The column in foreground; Alexandria beyond. Insc. "Alexandria, 17 March, 1858." With notes of colour.

Water-colour on cream paper, $13\frac{1}{4}$ by $20\frac{1}{4}$ (0·33 × 0·51).

2752 Two Views near Cairo

Middle distance, a mosque with minarets, beyond, the Pyramids; foreground, Arabs with camels. A smaller sketch of the scene in left-hand corner. Insc. "Cairo, 20 March, 1858," also various notes.

Pen line and water-colour on cream paper, $6\frac{1}{2}$ by $20\frac{1}{4}$ (0·16 × 0·51).

2753 View of Jerusalem

Insc. "Jerusalem, 5 a.m., 3 May, 1858," with note of colour, and numbered "131."

Pen outline in brown ink and washes of colour on white paper, 6 by $19\frac{3}{4}$ (0·15 × 0·50).

2754 S. Maria Marinasco

A church on a height above olive-woods (near Spezia?). Insc. as above and dated 12th May, 1860. Various notes of detail are added, and the number "1."

Water-colour on cream paper, $12\frac{1}{4}$ by $9\frac{3}{8}$ (0·31 × 0·24).

2755 San Miniato al Monte

The church above Florence, seen from below the terrace. Numbered "7."

Water-colour on buff paper, $8\frac{3}{4}$ by $13\frac{7}{8}$ (0·22 × 0·35).

2756 Near Calvi

Trees in foreground; line of coast beyond. Insc. "Near Calvi, 11.48 a.m., May, 30, 1868," also notes of vegetation and number "311."

Brown ink on cream paper, 6 by $8\frac{7}{8}$ (0·15 × 0·22).

2794 Baths of Titus

Properly of Trajan.

Water-colour, $9\frac{1}{4}$ by $11\frac{3}{4}$ (0·23 × 0·30).

2795 Porta Maggiore, Rome

Originally an archway belonging to the Acqua Claudia, converted by Aurelian into one of the gates of his city-wall.

Water-colour, $9\frac{1}{4}$ by 15 (0·23 × 0·38) (corners cut).

2796 The Pyramids with the Sphinx and Palms in right foreground

Insc. "Cairo, 21 March, 1858."

Pen line and water-colour on cream paper, $6\frac{1}{2}$ by $20\frac{1}{4}$ (0·16 × 0·51).

2797 View of Jerusalem

Insc. "Jerusalem, 3 May, 1858. 8 a.m.," with notes of colour, and numbered "132." The point of view differs only slightly from that of No. 2753, and the technique is the same.

7 by $19\frac{3}{4}$ (0·17 × 0·50).

2798 Porto Venere

Stone pines and rocks on the Gulf of Spezia. Insc. as above, also "May 13, 1860 (3)," and notes of colour.

Water-colour on cream paper, $9\frac{1}{8}$ by $12\frac{3}{4}$ (0·23 × 0·32).

2799 Villa S. Firenze

Cypresses in the garden of the villa above Florence; right, the river and bridges below. Insc. "June 28, 1861. Villa San Firenze, Firenze," and numbered "8."

Water-colour on buff paper, 9 by $13\frac{7}{8}$ (0·23 × 0·35).

2800 Calvi

A fort, with mountains beyond. Insc. as above, and numbered "313."

Brown ink on cream paper, 6 by 9 (0·15 × 0·23).

2801 Opposite Calvi

Foreground a bay, with range of mountains on far side. In the front a felucca and smaller boat; nearer still, three grotesque figures of women, one of them inscribed, "O dantes que female?" Insc. "Opposite Calvi, 1.30 p.m., May 29, 1868," and numbered "312."

Brown ink on cream paper, $7\frac{3}{8}$ by 21 (0·19 × 0·53).

Nos. **2740-2756** and **2794-2801** presented by the Earl of Northbrook, 1910.

LEE (Frederick Richard), 1799–1879

Born at Barnstaple; served in the army in the Netherlands, but left the service and became a painter; entered the R.A. Schools, 1818; exh. first at R.A., 1824; sent some of his earliest works to the B.I.; A.R.A., 1834; R.A., 1838; he painted works jointly with Landseer and later with Sidney Cooper; died at the Cape of Good Hope.

418 Cover Side (With Sir Edwin Landseer, *see p.* 203.)

A scene in a wood; dogs, figures and game by Sir E. Landseer. Painted in 1839.

Canvas, 19 by 16 (0·48 × 0·40).

Vernon Collection, 1847.

419 Showery Weather: Sunrise on the Sea Coast

[Home Office]

Foreground, sand-dunes; left centre, a cart, with an old woman in it, drawn by two horses silhouetted against tawny clouds, lit by the rising sun; background, sea and distant coast with a man on horseback; a cottage right.

Engraved by E. Radcliffe. Exh. B.I., 1834. Insc. "Fred^k. Rich^d. Lee, 1834."

Canvas, 34 by 43 (0·86 × 1·09).

Vernon Collection, 1847.

619 Evening in the Meadows (With T. S. Cooper, *see p.* 81.) [LIVERPOOL]

Cattle standing in a stream and on its banks. Exh. R.A., 1854. The cattle by T. S. Cooper.

Canvas, 37½ by 51½ (0·95 × 1·30).
Bequeathed by Mr. Jacob Bell, 1859.

620 A River Scene (With T. S. Cooper, *see p.* 81.) [BOARD OF TRADE]

A broad river, cattle on the banks; yellow evening light. The cattle by Cooper. Exh. R.A. 1855.

Canvas, 49½ by 71½ (1·25 × 1·81).
Bequeathed by Mr. Jacob Bell, 1859.

1788 A Landscape with Figures (With Sir Edwin Landseer, *see p.* 205) [11, DOWNING ST.]

In the Highlands; a mountain, right; a farm in middle distance, left; a river in foreground; a huntsman leading a white Shetland pony with a dead stag on his back, crossing the ford; the landscape by Lee and the figure and animals by Landseer. Insc. "F. R. LEE, 1830."

Canvas, 14½ by 19¼ (0·37 × 0·49).
Bequeathed by Mr. Henry Vaughan, 1900.

2949 Lake in a Park

Water in foreground, bank with trees in shadow, right; beyond, trees on bank in sun; a footbridge, centre; a heron, right foreground; blue sky, white clouds. Signed, "F. R. LEE."

Wood, 13¾ by 17¾ (0·35 × 0·45).
Bequeathed by Sir H. Layard, G.C.B., 1913.

LEE (Sydney)

3955 Amongst the Dolomites

Foreground, green foothills, topped by snow leading to rugged peaks in warm sunlight against a deep blue sky with drifting clouds. Signed "SYDNEY LEE, 1924." Exh. R.A., 1924.

Canvas, 47 by 57 (1·19 × 1·45).
Exh. R.A. and Chantrey Purchase, 1924.

LEES (Derwent)

4241 Landscape at Collioure

In the foreground, a valley with buildings, right and left; a glimpse of a river, centre; hills in background; evening sky with heavy dark clouds. Signed "DERWENT LEES, 1910, Collioure. Roussillion."

Water-colour, 8⅞ by 13⅞ (0·22 × 0·35).
Presented by Mr. F. F. Madan through the N.A.C.F., 1927.

LEGROS (Alphonse), 1837–1911

Born at Dijon; attended art school there and apprenticed to a house decorator at the age of 11; moved to Paris, 1851, and worked as a pupil under Cambon, the scene-painter, and under Lecoq de Boisbaudran at the Ecole Municipale de Dessin and at the Ecole des Beaux-Arts. His first portrait, that of his father, was accepted at the Salon, 1857; this was followed by "Angelus," 1859, and "Ex-Voto," 1861, now in the Museum at Dijon. In 1863 came to England; was welcomed by Watts, Rossetti and other artists. He made a living by etching and by teaching, first at the South Kensington School of Art and afterwards at University College; held the Slade Professorship, 1876 to 1892; naturalised as an Englishman, 1881. Died at Watford. His influence on the students of the Slade School contributed largely to the revival of draughtsmanship in England at the close of the nineteenth century.

1501 Femmes en Prière

Seven French peasant women in white head-dress kneeling before an altar in a dark church; the youngest holds a lighted candle; dressed in sombre colours, blue, grey, and brown, with dark cloaks; hands joined in prayer, telling beads or turning the leaves of a book of devotion. Insc. "A. LEGROS, 1888."

Painted at University College, London, where the artist was Slade Professor, and exh. at the first exhibition of Nw. G., 1888.

Canvas, 51 by 68 (1·29 × 1·72).

Presented by a body of subscribers, 1897.

2117 Portrait of John Gray

Life-size head, profile, left; collar of shirt and coat just indicated; the rest of the grey-tinted canvas left untouched. Insc. "A. LEGROS, 1883." Painted in an hour and a quarter as a lecture illustration.

Canvas, 24½ by 17½ (0·62 × 0·44).

Presented by His Honour Judge Evans, 1907.

2433 Memorial Portrait of Alfred Stevens

Executed from memory, with the aid of a photograph, for a medallion. Insc. "A. L., 1907."

Silverpoint, 11¼ by 8¼ (0·28 × 0·21).

Presented by the Artist, 1909.

2898 Le Repas des Pauvres

Three men seated in a humble eating-house; the attendant stands right hand resting on the table waiting for orders. The table spread with a white cloth; on it are glasses, a bottle of wine, and two small green earthenware plates from which two men are drinking soup. The man, left, has his back towards the spectator, the one, right, who alone wears a hat, a tall black one, is seated at the end of the table, while the one, centre, full-face across the table, looking down at his food.

Canvas, 44½ by 56¼ (1·13 × 1·43).

Presented by Rosalind, Countess of Carlisle, 1912.

2899 Twenty-six Medals (Bronze)

Presented by Mr. C. A. Ionides, 1912.

2918 The Retreat

A snow-covered landscape, with the French army in retreat; right, middle distance, a burning barn with flames and smoke bursting through its red-tiled roof; foreground, three broken weary soldiers seated on a log by the side of the road which winds into the picture; two other soldiers rising to their feet saluting the retreating army; background, a forest on the crest of a hill; above, a heavy laden sky. Period 1793–6. Signed "A. LEGROS." Formerly called "Retreat from Moscow."

Canvas, 47 by 46½ (1·19 × 1·18).

Presented by Mrs. Watts, by the wish of the late G F. Watts, 1913.

3135 Rehearsing the Service

Extreme left, beneath a green curtain, a small organ, at which a bald-headed priest is practising the Tract or Gradual, or some chanted portion of the Mass; he is vested in an alb and a crimson chasuble, with richly-figured orphreys; his bands protrude above the alb; right, a youthful cantor standing, vested in a crimson cope with dark purple pattern green orphrey and morse; he wears a black zucchetto and holds a book, probably a Gradual.

Canvas, 36 by 46 (0·91 × 1·17).

Bequeathed by the Rev. A. Stopford Brooke, 1916.

3274 Cupid and Psyche

Foreground, Psyche, semi-nude, her legs covered with blue-green drapery, reclining asleep on a white sheet; arms raised above her head; white flowers growing, left; foliage, right; right, at her feet kneels Cupid, partly draped in a red cloth, with orange-red wings, his bow in his raised hand, an arrow in the right and a red quiver by his side; behind Psyche a laurel hedge and trunks of two trees; hilly ground beyond, with trees, grey cloudy sky with streaks of yellow light on left. Signed "A. LEGROS" (bottom left-hand corner).

Canvas, 46 by 55 (1·17 × 1·39).

Ex Coll. L. W. Hodson; exh. Bradford, 1904; Birmingham, Legros Exh., 1913.

Bequeathed by Sir Charles Holroyd, 1918.

3608 Mask of an Old Man

Face of a bearded old man, laughing.

Bronze, 10 by 9¼ (0·25 × 0·23).

3609 Mask of an Old Man

Face of a bearded old man, laughing.

Bronze, 11 by 9½ (0·28 × 0·24).

Nos. 3608 and 3609 presented by Mrs. Knowles, 1922.

LEIGHTON (Frederick, Lord), 1830 1896

Born at Scarborough, son of a physician ; when quite young visited Italy, Germany and France ; at ten studied drawing under Meli of Rome ; later, at Florence, under Bezzuoli, Servolini and Zanetti ; studied further in Paris, 1849 ; copied Titian and Correggio in the Louvre. At Frankfort, painted his first oil painting "Giotto found by Cimabue among the Sheep," and from 1850 for more than two years he worked under Steinle. In 1855 exhibited at the R.A. "Cimabue's Madonna carried in Procession through the Streets of Florence," bought by Queen Victoria. In 1860, settled in London and, besides painting, worked in black and white for Dalziel's "Bible" ; executed a mural painting in spirit fresco, "The Wise and Foolish Virgins," in Lyndhurst Church. In 1866 his house, No. 2 Holland Park Road, was completed, and in 1872 appeared "The Summer Moon." "The Industrial Arts of War and Peace," decorations for South Kensington Museum, are of 1872 and 1873. "The Daphnephoria" (1876) may be regarded as the climax of his Greek period. He painted occasional portraits. His chief works in sculpture are "Athlete and Python" and "Sluggard." A.R.A., 1864 ; R.A., 1868 ; member of the R.W.S. from 1888 ; P.R.A., 1878 ; shortly afterwards knighted ; created Baronet, 1886, and Baron under the title Lord Leighton of Stretton, January 1, 1896, being the first painter elevated to the Peerage.

1511 "And the Sea gave up the Dead which were in it."—Rev. xx, 13.

Repetition of part of a decorative scheme for the dome of Saint Paul's Cathedral. A youth rising from the waves supporting his wife and son in his arms ; below them, left, a man shrouded in purple and red lifts his head above the waters ; on the rocks the tombs deliver up their shrouded dead ; one to the left, seen against the white cloud, is crowned ; to the right, a figure in rose-coloured drapery lifts his arms in a despairing action ; others gaze up at the bright light bursting through the darkness. Exh. R.A., 1892.

Canvas, circular, 90 *dia.* (2·28).

Tate Gift, 1894.

1574 The Bath of Psyche

Psyche stands at the top of marble steps turned right ; left arm lifting white draperies over her head ; looking down at the water which reflects her draperies, white and yellow, and a copper vase that stands on the edge of the bath ; beyond, a colonnade of marble columns with gilt capitals and bases ; purple curtains hung between them form a screen from the outer world ; blue sky with white clouds above.

Canvas, 74½ by 24½ (1·89 × 0·62).

Exh. R.A. and Chantrey Purchase, 1890.

1752 The Sluggard

A man stretches himself as he presses a laurel wreath under the heel of his right foot. Insc. "Fred Leighton, 1885" ; exh. R.A., 1886.

Bronze, 75 (1·90), including base.

Tate Gift, 1894.

1754 An Athlete Struggling with a Python

An athlete crushes the neck of a snake in his right hand; with his left he attempts to free himself from its coils. Insc. "F. LEIGHTON. 1877."
Bronze, 69 (1·75), including base.
Exh. R.A. and Chantrey Purchase, 1877.

1761 An Athlete Struggling with a Python

Plaster cast of the original sketch in wax for No. **1754**.
Plaster, 10 (0·25).
Presented by Professor Alphonse Legros, 1897.

1806 Romeo and Juliet : Act IV, Scene 5

Study for the picture painted in 1858. Juliet, apparently lifeless, lies on a couch, left; her mother and the nurse bend over her and Capulet laments her fate; Count Paris, right, in bridegroom's dress of light blue crowned with roses, falls into the arms of Friar Laurence; wedding procession in distance. Exh. R.A. (Winter), 1897.
Wood, 7 by 11½ (0·18 × 0·29).
Bequeathed by Mr. Henry Vaughan, 1900.

2945 Needless Alarms

Nude girl standing, alarmed by a toad; she is glancing down over her left shoulder, her hands raised to her right breast. Executed in 1886, about the same time as the "Sluggard."
Study, black wax, 21¾ (0·52).
Presented by Mr. C. Fairfax Murray, 1913.

3015 Helios and Rhodos

Helios, the Sun God, with dark drapery over his shoulders, having left his chariot in the sky on the left, has hurried to the margin of the sea to embrace Rhodos, the daughter of Poseidon, who rises nude from the waves; at the feet of Rhodos, on either side, blossom red roses, and behind, right, deep blue-green sea stretches to the foot of rocky hills.
Canvas, 66 by 43 (1·67 × 1·10).
Presented by Mrs. Watney, 1915.

4006 View in Spain

Landscape; foreground, left, white houses and walls; middle distance, brown rising ground with, right, a number of olive trees; left, on the crest, a small white house; distant mountains; blue sky with a bank of white clouds near right horizon.
Canvas, 8 by 16 (0·20 × 0·41).
Purchased out of the Clarke Fund, 1924.

4012 Nine Illustrations for "Dalziel's Bible Gallery"

(*a*) The Spies Escape.
6⅝ by 7⅛ (0·17 × 0·18).
(*b*) Cain and Abel.
7 by 6¼ (0·18 × 0·16).
(*c*) Samson and the Lion.
7¼ by 7¼ (0·18 × 0·18).
(*d*) Abram and the Angel.
8½ by 6 (0·21 × 0·15).

(*e*) Samson at the Mill.
$7\frac{1}{2}$ by $6\frac{7}{8}$ (0·19 × 0·17).
(*f*) Eliezer and Rebekah.
$6\frac{7}{8}$ by $5\frac{7}{8}$ (0·17 × 0·15).
(*g*) Moses views the Promised Land.
9 by $5\frac{3}{8}$ (0·23 × 0·14).
(*h*) Death of the First Born.
$7\frac{5}{8}$ by $6\frac{7}{8}$ (0·19 × 0·17).
(*i*) Samson Carrying the Gates.
$6\frac{5}{8}$ by $7\frac{3}{8}$ (0·16 × 0·19).
Published, 1881. Engraved by the Brothers Dalziel.
Inscribed "Dalziel *Sc.*"
Presented by Mr. Gilbert Dalziel, 1924.

4054 A Recognition

Illustration to "Romola," by George Eliot, in the "Cornhill Magazine," vol. VI, p. 186, 1862. Inscr. "Swain sc." Engraved by Swain.
Wood-engraving proof on India paper, $6\frac{1}{4}$ by $4\frac{1}{8}$ (0·16 × 0·10).
Presented by Mr. Harold Hartley, 1925.

LELY (Sir Peter), 1618–1680

Peter van der Faes, called Lely or Lilly; probably born at Soest, Utrecht; studied at Haarlem under de Grebber; came to England, May, 1641; influenced by Van Dyck; painted Cromwell, and became Charles II's Court Painter; painted the Greenwich Admirals and Court Beauties, 1662–1666; knighted 1680; died in London.

1016 Portrait of a Girl

Standing, full-length, dressed in bluish white, holding some red cherries, with which she feeds a parrot on a balustrade by her side; her feet are naked; a red curtain and landscape in background.
Canvas, 49 by 40 (1·24 × 1·01).
Wynn Ellis Bequest, 1876.

3583 Van Helmont [N.G.]

Seated, three-quarters length, half-left, eyes front, brown gown; long grey-brown hair, small moustache and beard; in left hand a scroll; across left top corner a dull yellow-brown curtain. Almost a brown monochrome.
Frans M. Van Helmont (1618?-1699), son of J. B. Van Helmont, a Flemish alchemist, metaphysician and teacher of deaf mutes; edited "De revolutione animarum humanarum" for Anne, Countess of Conway, who died 1678. He embalmed her body for her absent husband to see on his return; this is recorded on our Portrait.
Canvas, $48\frac{3}{4}$ by $39\frac{3}{4}$ (1·24 × 1·01).
Baker, Lely, Vol. 2, p. 125 (76). Presumably painted *c.* 1665 for Anne, Lady Conway, of Ragley; passed with Ragley to the Seymour family on the death of her husband, Edward, Earl of Conway, *c.* 1683. Exhibited Worcester, 1882 (364); sold, with other Ragley pictures, July 1st, 1921 (135).
Purchased out of the Lewis Fund.

LEMON (Arthur), 1850–1911

Born in Isle of Man ; spent early life in Rome, California and Paris ; studied under Carolus Duran ; exh. at the R.A., G.G. and Nw. G. ; excelled in rendering horses and oxen labouring in the romantic pastoral landscape of the Italian Campagna ; died in London.

2935 The Encampment

Two bay horses and a white with purple saddle-rug are standing left of two men and a girl seated by a camp fire in a glade backed by forest trees ; left, a crag and deep rocky gorge with a sunset sky above.

Canvas, 27 by 35 (0·68 × 0·89).

Exh. R.A. and Chantrey Purchase, 1913.

LESLIE (Alexander J.)

2789 Dolce Far Niente

Head of a girl, full-face, the hair covered with a kerchief.

Bronze bust, base of Irish green marble. Total 20 by 7½ (0·51 × 0·19).

Exh. R.A. and Chantrey Purchase, 1911.

LESLIE (Charles Robert), 1794–1859

Born in Clerkenwell, of American parentage ; taken, 1799, by his parents to Philadelphia ; apprenticed to a bookseller ; returned to England, 1811, having given up bookselling for painting ; entered the R.A. Schools ; began as portrait painter, but turned his attention to genre. His first important picture, " Sir Roger de Coverley going to Church," exh. R.A., 1819 ; A.R.A., 1821 ; R.A., 1826 ; in 1833, Professor of Drawing at the Military Academy of West Point, New York, but soon returned to London ; Professor of Painting at the R.A., 1848–1851 ; his lectures were published under the title of a " Handbook for Young Painters " ; died in London.

402 Sancho Panza in the Apartment of the Duchess (" Don Quixote," p. ii, c. 33) [BOARD OF TRADE]

Sancho, seated upon a low stool, is explaining to the Duchess that he thinks Don Quixote mad ; the Duchess seated on the couch towards the middle of the picture ; her attendants, right, enjoy the humour of the moment, while the duenna Rodriguez, the staid old lady, left, by her misplaced dignity adds to the comic effect. The model for Sancho was Sir Francis Chantrey. Exh. R.A., 1844 ; a repetition, with some alterations, of a picture painted 1823 for Lord Egremont, and now at Petworth.

Canvas, 48 by 60 (1·22 × 1·52).

Vernon Collection, 1847.

403 Uncle Toby and Widow Wadman in the Sentry Box

Right, Uncle Toby, in brown wig, red coat, white knee-breeches, gazing into the eye of the Widow Wadman, left, in dark green dress, white muslin cap and frills; holding in her left hand, a handkerchief, raised to her eye; behind is a map of the Battle of Dunkirk.

"'I protest, Madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My Uncle Toby looked with might and main into the pupil."—TRISTRAM SHANDY. Exh. R.A., 1831.

Uncle Toby is said to be a portrait of Bannister, the comedian. There are other versions of this picture; No. 113, Sheepshanks' Gift at V. and A. Mus., painted 1832, 32 by 22 (0·81 × 0·56); No. 613 on loan at Dublin, and a version in the Tennant Collection.

Canvas, 32 by 22 (0·81 × 0·56).

Vernon Collection, 1847.

613 Uncle Toby and the Widow Wadman

Uncle Toby right; the Widow Wadman left, seated inside a brown wooden sentry box, on the back of which is a buff-orange map of the Battle of Dunkirk. Uncle Toby in red coat lined with gold, white pantaloons, buckled shoes; the Widow Wadman in a dark blue gown with laced bodice and a brown drapery over her head and shoulders; holding her eye open with both hands; a handkerchief in one of them.

Canvas, 33 by 23 (0·84 × 0·58).

Bequeathed by Mr. Jacob Bell, 1859.

1182 A Scene from Milton's "Comus"

The lady, in white, sits in the enchanted chair, shrinking from Comus, who presses on her his draught.

Canvas, 12¼ by 15¾ (0·31 × 0·40).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

1790 Lady Jane Grey refusing the Crown

Lady Jane Grey in white dress, with large emerald jewel and pearl pendant at her breast, and girdle to match, stands beside Lord Dudley, dressed in black velvet, and looks at the parchment signed "Edward" in the hands of the Duke of Northumberland kneeling on the left. On a table to the right a red-bound book inscribed ΠΛΑΤΩΝ. Exh. National Exhibition of Works of Art, Leeds, 1868.

Canvas, 20½ by 19 (0·52 × 0·48).

1792 The Duke and the Duchess Reading "Don Quixote"

A sketch for the picture of 1829. The Duke and Duchess sit under an arbour in an Italian garden. Signed "C. R. LESLIE."

Canvas, 9½ by 7½ (0·24 × 0·19) (arched top).

1793 Christ rebuking His Disciples by Calling the Little Child

MARK ix. 33–35. A sketch for the picture of 1858. Exh. National Exhibition of Works of Art, Leeds, 1858.

Canvas, 8 by 10½ (0·20 × 0·26).

1794 Falstaff Personating the King (Three Studies)

CENTRE: Falstaff as the King seated right, at the end of a table, at the Boar's Head Tavern, surrounded by Bardolph and the rest; he is saying "Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied." Prince Hal stands, hand on table, left, listening to the burlesque rebuke.

Exh. Shakespeare Tercentenary, Stratford-upon-Avon, 1864.

Wood, 5½ by 8½ (0·14 × 0·21).

Head of Falstaff

LEFT: Full-face, looking left, bald, with beard; red-brown background.

Wood, 5½ by 4½.

Head of Prince Hal

RIGHT: Profile, looking left, dark curly hair; green background.

Reversed. Wood, 5½ by 4 (0·14 × 0·10).

1796 Sancho Panza and the Duchess

Sketch for No. 402.

Oil on cardboard, 5½ by 6½ (0·14 × 0·16).

1798 Anne Page and Slender

"Merry Wives of Windsor." Sketch for picture exh. at Bethnal Green, 1875; a larger version at the Old Masters' Exhibition, 1870. Slender in white and pink with Justice Shallow courting Mistress Anne Page. In black with yellow skirt she stands in the window holding a rose. Exh. Nat. Exh. of Works of Art, Leeds, 1868.

Canvas, 15 by 19 (0·38 × 0·48).

1799 Charles II and Lady Margaret Bellenden

Finished sketch for the large picture from "Old Mortality" at Petworth. Charles II gallantly leads the lady of Tillietudlem, in black, followed by serving women and chaplain, to the banquet prepared in the old Hall, hung with arms, armour and family portraits; two cavaliers stand, left, with a little girl in black; floor, strewn with flowers.

Canvas, 10¼ by 14 (0·26 × 0·35).

1801 Viola and Olivia

From "Twelfth Night." Viola, as Cesario, in rose-coloured uniform, stands diffidently, left, while Olivia, in deep mourning, sitting under columns in an Italian garden, lifts her veil. This picture was upon the easel when the artist died.

Oil, on paper, 9 by 12 (0·23 × 0·30).

1803 A Portrait of John Everett Millais [N.P.G.]

Aged 23; three-quarter face, head and shoulders; black coat, black stock with white spots, and gold pin. Painted in 1852.

Wood, 12 by 9¾ (0·30 × 0·25).

1804 The Rape of the Lock

Study for the figures of the Court in Queen Anne costumes, principally white and red, in one of the state rooms of Hampton Court Palace. Exh. Leeds, Loan Collection of Works by Old Masters, 1889.

Wood, 9¾ by 13 (0·25 × 0·33).

1805 "Twelfth Night," Act I, Scene 3

Sketch for picture exhibited R.A. (winter), 1870. Sir Toby Belch in black and yellow, sits at table in Olivia's house encouraging Sir Andrew Aguecheek, left, in white and pink, to "accost" Maria, the chamber-maid. She stands between them in amethyst-coloured dress with red underskirt.

Exh. Shakespeare Tercentenary, Stratford-upon-Avon, 1864.

Wood, 8¾ by 10½ (0·22 × 0·26).

Nos. **1790, 1792-1794, 1796, 1798-1799, 1801, 1803-1805** bequeathed by Mr. Henry Vaughan, 1900.

LESLIE (George Dunlop), 1835–1921

Born in London; youngest son of C. R. Leslie; studied at R.A. Schools, 1853; A.R.A., 1868; R.A., 1876; exh. R.A. from 1857; wrote and illustrated works on the Thames such as "Our River"; painted landscapes with figures of girls. Died at Lindfield.

1940 Kept in School

A girl standing at the door of a schoolroom; a fellow pupil sits on the doorstep with her needlework; a sunny garden seen through a window in the lobby. Insc. "G. D. L., 1876."

Canvas, 37½ by 25 (0·95 × 0·63).

Presented by Sir William Agnew, 1904.

2070 The Deserted Mill

A mill, partly in ruins, on the farther side of the mill-pond; a clump of trees on a small island, left, and another group, right of the buildings; sunset sky, flecked with clouds; a belt of trees, background; foreground, water, with lily-leaves and stems of rushes.

Canvas, 47 by 37 (1·19 × 0·94).

Exh. R.A. and Chantrey Purchase, 1906.

LEWIS (A. N.)

3641 Rag and Bone Man

Head, three-quarters, facing right; rough hair, unshaven face; scarf round neck.

Pencil, 14¾ by 9½ (0·37 × 0·24).

Presented by Sir Joseph Duveen, 1922.

3841 Charlie

Head and shoulders of a gipsy boy; full face; no coat, red shirt, red and white spotted handkerchief round the neck; felt hat; green background. Signed Lewis.

Canvas, 13½ by 10 (0·34 × 0·25).

Presented by the Contemporary Art Society, 1924.

LEWIS (George Robert), 1782–1871

Born in London; studied at R.A. Schools under Fuseli; 1818, toured in France and Germany, illustrating the "Biographical Tour" and "Bibliographical Decameron"; exh. landscapes and portraits at R.A., 1820–1859, and at B.I., 1817–1836; was living at Croydon 1859; died at Hampstead.

2960 View of Hereford (?)

A valley of cornfields; low hills, distance; a square-towered church, centre distance; a field across foreground, sheep, right, two labourers, one with red waistcoat, left, a single elm in centre mid-distance; clear sky, mellow subdued light. Probably painted *c.* 1817, when Lewis exhibited a "View of Hereford, from the Haywood" at B.I.

Canvas, 16⅜ by 23½ (0·42 × 0·59).

2961 View in Herefordshire: Harvest

Group of harvesters, left foreground in clear sunlight; right, a loaded waggon with four horses in tandem; a valley below in mid-distance; a low range of hills across distance; clear egg-blue sky, sunlight and cloud shadow; mellow tone. Insc. on back "Hereford, Dynedor and Malvern Hills from Haywood Lodge. Geo. Lewis, 9, Southampton Row, New Road, Paddington." Obviously contemporary with 2960 (*c.* 1817).

Canvas, 16⅜ by 23½ (0·42 × 0·59).

Nos. **2960** and **2961** presented by Rev. Stopford Brooke, 1914.

LEWIS (John Frederick), 1805–1876

Born in London; eldest son of F. C. Lewis, an engraver, who trained the boy to follow his art. In 1824, employed by George IV to paint sporting subjects at Windsor; first known as a water-colour painter; A.R.W.S., 1827; R.W.S., 1829; in 1832 went to Spain, and published two series of lithographs of Spanish studies; in 1841, in Rome and went on to Athens and Constantinople and Cairo, and in 1843 made excursions to Mount Sinai and up the Nile to Nubia; in 1850 appeared "The Hhareem." Lewis had developed a new style, anticipating or accompanying the Pre-Raphaelites in their minuteness of detail and close study of nature. Returned to England, 1851; succeeded Copley Fielding, 1855, as P.R.W.S.; but resigned, 1858; resumed oil painting; A.R.A., 1859; R.A., 1865; retired, 1876, and died at Walton-on-Thames.

1405 Edfou: Upper Egypt

Foreground, right, two camels lying down laden with pack-saddles; behind them, a tent pitched between the walls of Edfou and its temple, whose propylon and colonnade are conspicuous in middle distance; beyond is a plain, dotted with palm trees between the village and the Nile; opposite banks bounded by hills; cloud cumuli hover over the horizon or rise into a summer sky; left, an Arab chief reclines; several other figures in middle distance. Insc. "J. F. Lewis, A.R.A., 1860."

Wood, 11¾ by 30½ (0·30 × 0·77).

Purchased out of the Clarke Fund, 1894.

1688 The Courtyard of the Coptic Patriarch's House in Cairo

Centre of a courtyard, under an acacia tree, a square shallow pool, bordered by coloured tiles and paved with mosaic; with pigeons and ducks and two white long-haired goats, under the charge of a boy in bright-coloured garments and turban. Behind him, a young girl unveiled scattering grain to the pigeons; in a deep recess, background, under the first floor of the building, figures are grouped round a man reading a paper. The Patriarch himself in large blue turban is seated partly hidden by furniture on a carpet on the ground under the acacia tree. The walls of the lower floor are of sandstone carved with Arabic inscriptions and decorative panels. The walls above are whitewashed, with lattice windows. Insc. "J. F. LEWIS." Finished study for a picture exhibited at the R.A. 1864 (44 by 43; Ex Coll. W. Leaf, 1875; Holbrook Gaskell, 1909, sold at Christie's).

Wood, 14½ by 14 (0·37 × 0·35) (top corners rounded).

Purchased out of the Parliamentary Grant, 1900.

1729 Sketch in Spain

A Spanish muleteer rides a gaily-caparisoned mule; a woman in black mantilla rides behind him on a pillion. Insc. "J. F. LEWIS, Granada." Presented to Lady Gordon by the Artist.

Black chalk and opaque water-colour on brown paper, 10¾ by 14 (0·27 × 0·35).

Presented by Miss Julia E. Gordon, 1888.

2199 Mehemet Ali Pasha

Study for a portrait, 15 by 21½ (0·38 × 0·54).

2200 Two Turbaned Figures seated on the ground in an Eastern Courtyard

Possibly a study of the same courtyard at Cairo as appears in No. **1688.** 12 by 10 (0·30 × 0·25).

2201 Corridor leading to Sacristy of Santa Croce, Florence

The view is looking towards the church, and shows the walls hung with pictures. Insc. "Santa Croce, July, 28." 8¼ by 11¼ (0·21 × 0·28).

2202 Mirador in Sanchez' Cottage, Alhambra

Interior of a small domed building in Moorish style, with view through arched openings. Insc. in left corner "Mirador in Sanchez' Cottage," and in right corner "Alhambra." 8¼ by 11 (0·21 × 0·28).

2203 A Pulpit in the Cathedral of Salerno

This is the "Gospel Ambone," one of two of the twelfth century. See article by J. Tavorner-Perry in the *Burlington Magazine* for September, 1906. 7 by 10¼ (0·18 × 0·26).

Nos. **2199-2203** Studies in pencil and water-colour on tinted paper. **Presented by Mr. H. Finch, 1907.**

3395 Chapel of the Burning Bush, Mount Sinai

Left, a vaulted bay with an altar on columns and sacred pictures; centre, a bookcase, with lamps and sacred pictures above lighted by a window in the corner to the left; right, an open door and steps; unfinished.

Pencil and water-colour on buff paper, 14½ by 19½ (0·37 × 0·49).

Presented by Lady Holroyd in accordance with the wishes of Sir Charles Holroyd, 1919.

3594 The Siesta [N.G.]

On a cushioned divan in a latticed balcony, hung with an emerald green curtain, a woman in crimson and green lies asleep. Red poppies and lilies in vases on a table; pink tiled floor.

Canvas, 35 by 43½ (0·89 × 1·11).

Purchased out of the Lewis and Florence Funds.

LIGHTFOOT (M. G.), 1886-1911

Born at Liverpool; studied at the Slade School, 1907-1909. Member of Camden Town Group, and took part in the first Exhibition, 1911.

Died in London.

4229 Study of a Girl

Girl, three-quarters length, in a nightgown, seated on a bed; facing right; both hands raised clasping her head.

Pen and ink, with sepia wash, 11⅝ by 9¼ (0·30 × 0·23).

Purchased out of the Duveen Drawings Fund, 1927.

LINNELL (John), 1792–1882

Born in Bloomsbury; entered R.A. Schools, 1805, by the advice of Benjamin West; also studied under John Varley, and exh. R.A., 1807; formed an intimate friendship with Mulready; Linnell worked at more than one branch of art, including engraving and portrait-painting in miniature; also gave lessons in drawing; contributed to the exhibition of the R.W.S., which for a short period admitted works in oil, 1818–1820.

He is now chiefly associated with landscape painting, but, beside portraits, he painted subjects such as "Christ's Appearance to the Two Disciples journeying to Emmaus." In 1818 made the acquaintance of William Blake, whom he admired and befriended; lived for many years at Hampstead and at Bayswater; in 1852 retired from London to Redhill, where he died.

438 Wood Cutters [N.G.]

On the outskirts of Windsor Forest men engaged in felling timber; others resting in the shade, right; painted in Linnell's early period. Insc. "J. LINNELL."

Wood, 9½ by 15 (0·24 × 0·38).

Vernon Collection, 1847.

439 The Windmill [Mall House]

Sky laden with thunderclouds over hilly landscape; right, an old wooden mill; foreground, to left, cattle in a pool. Exh. R.A., 1847.
Canvas, 14 by 17½ (0·35 × 0·44).
Vernon Collection, 1847.

1112 Portrait of Mrs. Ann Hawkins

An elderly lady; black silk dress and large white lace cap. Seen to waist. Painted 1832.
Wood, 8¼ by 6½ (0·21 × 0·16).
Presented by Mr. Fred Piercy, 1882.

1546 Noonday Rest

Three harvesters sleeping under a corn-stook; beyond, fields of corn and green crops; blue horizon hazy under soft clouds. Insc. "J. Linnell, 1865."
Canvas, 36½ by 54½ (0·92 × 1·38).
Tate Gift, 1894.

1547 Contemplation

Called "The Edge of the Wood" when in the collection of Mr. John Graham. A youth in brown smock lying in a grassy glade at the edge of a wood spreading over the hill, right; gazing up through the twisted branches of a leafless tree; near a flock of sheep, middle of the picture, a yellow-leafed tree. Signed "J. Linnell." Painted 1872.
Canvas, 27¾ by 38¾ (0·70 × 0·98).
Tate Gift, 1894.

2060 The Last Load

Brilliant stormy sunset sky; distant purple hills; foreground, a road winding uphill and harvest-wagon approaching from right; further right, a bank with trees and figures; left, a man opening a gate leading to thatched cottage or barn. In front of this, a woman, with group of dancing children. Insc. "J. Linnell, 1853."
Canvas, 35 by 57½ (0·89 × 1·46).
Presented by Mr. J. W. Carlile, 1906.

3867 Ten Illustrations to the National Gallery Handbook, published by Felix Somerley, 1843

Proofs of blocks engraved by the Brothers John, James and W. Linnell. Various sizes.
Presented by Mr. Herbert Linnell, 1924.

4142 Samuel Rogers, Poet, Trustee and Benefactor of the National Gallery [N.G.]

Half-length, slightly left, eyes front, leaning against a shelf or mantelpiece; right hand on hip, left holding a book. Wears black tail coat buttoned, white neck cloth, dark grey trousers. Background, umber brown.
Oil on panel, 17½ by 14½ (0·44 × 0·37).
Samuel Rogers, 1763-1855; banker and poet; trustee of National Gallery, 1834-55. A sketch for the finished portrait in the F. Hindley Smith Coll.
Purchased out of the Mackerell Fund, 1926.

LINTON (William), 1791–1876

Born at Liverpool; exh. three landscapes at R.A., 1817; painted in Wales and the Highlands of Scotland; made several Continental excursions; member of the R.B.A.; died in London.

1029 The Temples of Pæstum, in Magna Græcia

[Home Office]

These temples, near the sea in the Gulf of Salerno, are of the Doric order and of uncertain date; the picture is a fanciful composition rather than a true representation of their grouping and situation. Signed "W. Linton."

Canvas, painted, according to the inscription on the picture, in encaustic, 58 by 94 (1·47 × 2·38).

Bequeathed by the painter, 1876.

LION (Flora)

3033 Portrait of my Mother

A lady in black, seated in a gilt chair, full-face, holding a white fan in her right hand; the left hand hangs down over the arm of the chair. Signed in the top right-hand corner "Flora Lion."

Canvas, 50 by 40 (1·27 × 1·01).

Presented by the National Loan Exhibitions Fund Committee, 1915.

LOGSDAIL (William)

1621 Saint Martin-in-the-Fields

A wet day in Trafalgar Square. The principal feature is the portico of St. Martin-in-the-Fields, which forms a background to incidents of street life. Insc. William Logsdail, '88."

Canvas, 55 by 47 (1·39 × 1·19).

Exh. R.A. and Chantrey Purchase, 1888.

LOUTHERBOURG (Philip James de), 1740–1812

Born at Strassburg; pupil of his father, a miniature painter; at Paris, 1755, working with F. Casanova, the battle painter; in 1767 member of the French Academy of Painting; in 1771 came to England; scene-painter for Garrick, 1780; A.R.A., 1780; R.A., 1781; exh. at R.A., 1772–1812, and at B.I. and Free Society; lived at Chiswick.

316 Lake Scene in Cumberland: Evening

Middle distance, right, a lake; on the bank a man and a woman, seated; on rising ground, left, cattle and sheep. Signed and dated, 1792.

Canvas, 16 by 24 (0·40 × 0·61).

Vernon Collection, 1847.

LOW (David)

4331 London's new Traffic Problem

Signed "Low."
Pen and ink, 9¾ by 10½ (0·25 × 0·27).
Bequeathed by Mr. J. R. Holliday, 1927.

LUCAS (John Seymour), 1849-1923

Born in London. Nephew of John Lucas, portrait painter; studied in the R.A. Schools; he exh. at R.A. from 1872; A.R.A. 1886; R.A. 1898. His painting of "William the Conqueror granting the First Charter to the City of London" (R.A. 1898) is in the Royal Exchange, and "The Flight of the Five Members, 1642" is in the House of Commons. Other famous pictures include "The Armada in Sight" (1880), "Charles I before Gloucester" (1881), "A Whip for Van Tromp" (1883), "Waiting for the Duke de Guise" (1895).

King Edward VII commissioned him to paint the Reception of the Moorish Embassy, 1901.

Died in Southwold Hospital, Suffolk.

1620 After Culloden, Rebel Hunting

Three blacksmiths grouped round an anvil preparing a new shoe for the dapple-grey horse of a fugitive Jacobite who has taken refuge in their smithy; they are interrupted by the entance of a captain and detachment of the First Regiment of Foot Guards in their uniform of 1745. Insc. "SEYMOUR LUCAS, 1884."

Canvas, 52½ by 74½ (1·33 × 1·89).
Exh. R.A. and Chantrey Purchase, 1884.

MACALLUM (Hamilton), 1841–1896

Born at Kames, in Argyllshire; studied at the R.A. Schools, and began to exhibit paintings of fisher-folk and the sea about 1866; exh. at R.A., 1869–1896; died at Beer, in South Devon.

1502 The Crofter's Team

A boy and girl dragging a rudely-made plough, guided by an old man, through a sandy field by the seashore overlooking a stretch of sand; a shepherd's dog runs in front; across the sea low hills in the distance. Insc. "HAMILTON MACULLUM, '96." The first design for this picture was made in 1875; exh. R.A., 1896.

Canvas, 35½ by 66½ (0·90 × 1·69).
Presented by Mr. E. Homan, 1897.

1714 Gathering Seaweed

Two men in a boat on a bright summer sea hauling a load of seaweed. Insc. "HAMILTON MACULLUM, 1878."

Water-colour, 13½ by 16½ (0·34 × 0·42).
Presented by Mr. E. Homan, 1897.

1715 A Capri Boy

A boy fishing with a rod from rocks in the bright southern sea. Insc. "HAMILTON MACALLUM, Capri, 1883."

Water-colour, 13½ by 17½ (0·34 × 0·44).

Presented by Mr. E. Homan, 1897.

MACBETH (Robert Walker), 1848–1910

Born at Glasgow; studied at the R.S.A. Schools; in 1871 joined the *Graphic* staff in London: influenced by Frederick Walker; took up etching, and the popularity of his plates after Walker's paintings led to a commission to go to Madrid to execute plates after Velazquez; A.R.A., 1883; in later life lived near Exmoor painting hunting subjects.

1597 The Cast Shoe

A group of rustics round a white horse at the door of an inn overlooking a ferry; a man in velveteen coat and gaiters holds the horse; a smith stoops to look at the foot. On the opposite bank a road leads to flat open country. Insc. "R. M., 1890."

Canvas, 32¾ by 54 (0·83 × 1·37).

Exh. R.A. and Chantrey Purchase, 1890.

MACCALLUM (Andrew), 1821–1902

Born in Nottingham; studied art at the Nottingham School of Design. In 1850, went to the Manchester School of Design as assistant teacher under J. A. Hammersley; removed to London, 1852; entered the School of Design at Somerset House; gained a travelling studentship, and made a tour in Italy; studied art in Paris and Italy; became director of the School of Art at Manchester, and practised landscape painting; exh. at R.A., 1850–1886; died at Holland House Studios, London.

1677 Silvery Moments, Burnham Beeches

An open wood of oaks and beeches, covered with snow, against a pale yellow sky flecked with rose-coloured clouds; a frozen pool, centre; brambles and dead fern in foreground buried under heavy snow. Insc. "A. MACCALLUM, 1885, December."

Canvas, 35½ by 46½ (0·90 × 1·18).

Presented by the painter, 1899.

1724 The Monarch of the Glen

A tall Scotch fir by the bank of a mountain stream, lit by the setting sun; distant hills; trees fringe the stream. Insc. "A. MACCALLUM, Rannoch."

Water-colour, 36 by 26 (0·91 × 0·66).

Presented by the painter, 1899.

MACCOLL (Dugald Sutherland)

3149 Dieppe

Fishing boats and a steamer against the quays of Dieppe harbour, red-roofed houses, and a church tower background. Signed "DSM., '99."

Water-colour, 5½ by 7½ (0·14 × 0·19).

Bequeathed by Mr. A. N. MacNicoll, 1915.

3322 A Belfry at Dinan

View down a street in Dinan; left, houses with a belfry; right, houses, with a projecting lamp and trees overhanging a wall in foreground. Signed "DSMC."; exh. R.S.W.S.; Carfax, 1905; Coronation Exhibition, 1911; No. 813 at Red Cross Sale at Messrs. Christie's, April, 1918.

Water-colour, 11½ by 8¾ (0·29 × 0·22).

Presented by Sir Marcus Samuel, Bart., through N.A.C.F., 1918.

3413 Brasenose, Oxford

The dome of the Radcliffe Library, the spire of St. Mary's Church and the top of the gateway tower of Brasenose seen lit by the setting sun, with the grey gabled quadrangle in shadow below. Signed in pencil "D. S. M."

Water-colour, 9 by 11½ (0·23 × 0·29).

Presented by Mr. Geoffrey Blackwell, O.B.E., 1919.

3522 Wilmington Barn

Interior of a barn; left, upright supports, with beams across the top of the picture; right, masses of grain. Signed "D. S. M."

Water-colour, 9¾ by 13½ (0·24 × 0·34).

Presented by Sir R. C. Witt, C.B.E., through the N.A.C.F., 1920.

McEVOY (Ambrose), 1878-1927

Born in the West of England; son of Captain Ambrose McEvoy, who fought on the Confederate side in the American Civil War. Entered the Slade School at the age of 15, studied under Professor Fred Brown, there met John and Orpen; became member of the N.E.A.C., 1902, and later of the International Society, and the National Society of Portrait Painters. At first, painted interiors with figures, somewhat in the Dutch manner, but, later, developed a wholly personal style particularly adapted to the portraits of Society ladies, of which he painted many. His chief portraits include those of the Duchess of Marlborough, the Countess of Wimborne, Mrs. Charles McEvoy, Mrs. Michel Wardell, Mrs. Claude Johnson, etc. His peculiar gifts and method were less appropriate to his male portraits, although he painted with success such personalities as Lord D'Abernon, Mr. Augustine Birrell, Mr. W. Jowett, Lieut. Sandford, V.C., etc. A.R.A., 1924. Died in London.

2999 Portrait

A young man seated looking left, three-quarters face; dressed in black, arms folded; a pale blue background. Signed "McEvoy."

Canvas, 50 by 40 (1·27 × 1·01).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3175 In a Mirror

A mirror, with the reflection of a girl, three-quarters length, seated in an arm-chair, reclining on right elbow; head resting on her hand; left arm bent, the fingers resting on a table; blue skirt, pink blouse and wrap; grey-green background.

Water-colour, 18 by 14⅞ (0·45 × 0·38).

Presented by the Contemporary Art Society, 1917.

3176 The Ear-ring

Back view, three-quarters length, girl seated on a chair before a mirror on an easel; wears a pink blouse and blue-green skirt and coral necklace; hands raised adjusting an ear-ring in her right ear; head and shoulders reflected in mirror; beyond, a green wall with an old marine painting. Insc. "McEvoy"; exh. No. 22 N.E.A.C., Winter Exhibition, 1911.

Canvas, 30 by 25 (0·76 × 0·63).
Presented by Mr. C. L. Rutherston, 1917.

4200 Portrait of Mrs. Claude Johnson

Half-length, seated figure in dark fur coat, light blue and pink hat, a note of yellow in the dress; hands on her lap; seated in a chair by a window; glimpse of a sunlit garden beyond. Signed "McEvoy."
Canvas, 40 by 30 (1·02 × 0·76).
Presented by Mrs. C. Johnson in memory of the late Claude Johnson, 1926.

4230 The Searchlight Tattoo, Wembley

Night scene at Wembley during British Empire Exhibition; various troops, right and left; a line of officers on horseback, centre, in front of the Royal dais; stands with spectators, right and left; searchlights and various coloured lights; dark blue night sky.
Canvas, 27 by 49¾ (0·69 × 1·26).
Exhib. R.A. and Liverpool, 1926.
Presented by Department of Overseas Trade, 1927.

McEVOY (Mary)

4362 Interior: Girl Reading

A girl in white dress, blue necklace, seated left centre, reading a book on a table covered with a green and red cloth; background, brown wall with a framed oil-painting above. Signed "M. M."
Canvas, 21 by 17 (0·53 × 0·43).
Purchased out of the Lewis Publications "A" Fund, 1927.

MACGREGOR (William Yorke), 1855-1923

Born at Finnart, Loch Goil; son of John MacGregor, shipbuilder, Glasgow; studied art in Glasgow under James Docharty and Robert Greenless; at the Slade School under Professor Alphonse Legros; one of the three painters who founded the Glasgow School; A.R.S.A., 1898; R.S.A., 1921; member of the N.E.A.C., the International Society, the Society of Scottish Artists. Also represented in the public galleries of Munich, Buffalo, U.S.A., Glasgow, Paisley, Kirkcaldy, Newcastle-on-Tyne.

4201 Landscape

Foreground, a hedge, trees and a ploughed field; middle distance, a wood, houses, left and right; beyond, a town, left, and a castle (probably Stirling Castle) on a hill, right centre; a grassy plain on right; background, hills, luminous blue sky. Signed "W. Y. MacGregor."
Canvas, 19 by 24 (0·48 × 0·61).
Purchased out of the Clarke Fund, 1927.

MACKENNAL (Sir Bertram), R.A.

2140 The Earth and the Elements

Four nude female figures encircling a block of marble, in which their forms are partly engaged.

White marble, on white onyx circular base ; 28½ *h.* (0·72), with base.

Exh. R.A. and Chantrey Purchase, 1907.

2266 Diana

Diana, wounded in the chase, standing, right leg advanced, bending down to bandage it ; a crescent in her hair. Insc. "MACKENNAL."

White marble, 58 *h.* (1·47).

Exh. R.A. and Chantrey Purchase, 1908.

McLACHLAN (Thomas Hope), 1845–1897

Born at Darlington ; studied law, but later devoted himself to landscape painting ; exh. first at the R.A. and G.G. ; and later at the N.E.A.C., N.G. and R.O.I., of which last body he was a member.

1656 Evening Quiet

On a rocky hill a woman, a baby in her arms, seated guarding sheep ; behind, right, straggling trees. Insc. "T. HOPE MCLACHLAN, 1891" : exh. R.O.I., 1897.

Canvas, 22 by 33½ (0·56 × 0·85).

Presented in memory of the painter by 150 of his friends, 1898.

MACLISE (Daniel), 1806–1870

Born at Cork ; studied at the Cork Society of Arts ; at the R.A. Schools, 1828, gold medal for the best historical composition, 1831 ; exh. "Malvolio affecting the Count" at R.A., 1829. A.R.A., 1835 ; R.A., 1840 ; during the later years of his life occupied with decorations for the Houses of Parliament, especially "The Interview between Wellington and Blucher" and "The Death of Nelson" ; executed many book illustrations, and painted a few portraits, among them one of Charles Dickens, 1839 ; his portrait drawings of eminent men of the time, for *Frazer's Magazine*, are in V. and A. Mus.

422 The Play Scene in "Hamlet"

Scene shows the act of murder by pouring poison into the ear ; Hamlet, in front of the stage, observing the King ; left, Ophelia seated with Horatio behind her chair ; right, the King and Queen seated. Exh. R.A., 1842.

Canvas, 60 by 108 (1·52 × 2·74).

Vernon Collection, 1847.

423 Malvolio and the Countess [DUBLIN]

Scene from "Twelfth Night" ; the Countess seated in her garden, her maid standing behind her ; Malvolio approaches in yellow stockings and cross-gartered, smiling fantastically. Exh. R.A., 1840.

Canvas, 29 by 49 (0·73 × 1·24).

Vernon Collection, 1847.

MACWHIRTER (John), 1839–1911

Born at Slatford, near Edinburgh; exh. his first picture at R.S.A., 1853; studied at R.S.A. Schools under Robert Scott Lauder; exh. "The Temple of Vesta" at the R.A., 1865; A.R.S.A., 1869; A.R.A., 1879; R.A., 1893. The Highlands and the Italian Alps provided the subjects for most of his pictures.

1571 June in the Austrian Tyrol

An Alpine valley, a mass of white and blue flowers; a little girl gathers some as she walks along a path leading up the valley; village in middle distance; beyond, the rugged peaks of the Dolomites. Signed "MacW——"

Canvas, 48¾ by 73 (1·24 × 1·85).
Exh. R.A. and Chantrey Purchase, 1892.

MAITLAND (Paul Fordyce), 1863-1909

Born in Chelsea; studied at South Kensington and under Roussel; much influenced by Whistler; exh. at the Goupil and Grafton Galleries in London and in Glasgow, Munich, Dresden and Paris, where his work was much appreciated. Died in London.

3622 Cheyne Walk, corner of Beaufort Street

Looking west; foreground, the roadway into the picture; above, left, leaves and branches of a tree; right, middle distance and distance, houses and figures; grey-blue sky. Signed "P. M."

Panel, 9 by 8 (0·23 × 0·20).
Purchased out of the Clarke Fund, 1922.

4398 Kensington Gardens: Vicinity of the Pond

Grey-green grass; a pathway with railings across it; distant figures and chairs against a background of trees. Signed "P. Maitland."

Canvas, 10 by 18 (0·25 × 0·46).
Exh. Leicester Galleries, 1928.
Presented by Mr. Cyril Andrade, 1928.

MANSON (James Bolivar)

1355 Michaelmas Daisies

Centre, an earthenware pot with Michaelmas daisies of various colours; background, part of a room; a green drapery, right, a blue one, left. Signed "J. B. Manson."

Canvas, 24 by 20 (0·61 × 0·51).
Purchased out of a fund provided by a body of subscribers from the Leicester Galleries, 1923.

MARSHALL (William Calder), 1813–1894

Born at Edinburgh; studied in London under Chantrey and Baily; visited Rome, 1836; first exh. at the R.A., 1835; A.R.S.A., 1842; A.R.A., 1844; R.A., 1852; executed statues of Lords Clarendon and Somers for the Houses of Parliament was employed upon statues erected by public subscriptions, such as the bronze of "Sir Robert Peel" at Manchester; executed the Agriculture group for the Albert Memorial, 1870. In the competition of 1857 for the national monument to Wellington he obtained the first prize of £700 for his design, but the execution of the monument itself was wisely given to Alfred Stevens, the reliefs for the chapel where it was first erected being entrusted to the prize-winner.

1748 The Prodigal Son

"I will arise and go to my father, and will say unto him, 'Father, I have sinned against heaven, and before thee.'"—LUKE xv, 18.

A man sits with hands clasped before him and looking upwards; husks upon the ground. Insc. "W. CALDER MARSHALL, R.A., 1881."

Marble 48 (1·22).

Exh. R.A. and Chantrey Purchase, 1881.

MARTIN (John), 1789–1854

Born near Hexham, Northumberland; began as a heraldic coach painter at Newcastle; settled in London and worked at enamel painting; exh. at the R.A. and at the B.I., where he was awarded a prize of £200 for his "Belshazzar's Feast" (1821); painted ambitious religious subjects and fantastic compositions; died of paralysis in the Isle of Man.

793 The Destruction of Pompeii and Herculaneum

The eruption of Vesuvius, August 23, in the year 79, by which Herculaneum was destroyed by lava and Pompeii buried in ashes; painted in 1822.

Canvas, 64 by 99 (1·62 × 2·51).

Purchased out of the Parliamentary Grant from Mr. C. Buttery, 1869.

MARTINEAU (Robert Braithwaite), 1826–1869

Born in Guilford Street, London; entered the school of F. S. Cary, 1848; afterwards studied at R.A. Schools; became a pupil of Holman Hunt, and worked in his studio; sat for the figure on horseback in Madox Brown's "Work"; first exhibited at the R.A., 1852, "Kit's Writing Lesson" from Dickens' "Old Curiosity Shop"; it was followed by other genre pieces and portraits.

1500 The Last Day in the Old Home

The sale of the property of a young man, who has dissipated his fortune; he stands by a table, right, drinking a glass of champagne with his young son; his wife and mother are engaged in the last duties connected with their old home; throughout the picture are allusions to the causes of the ruin which has come upon the family,: the betting-

book, the dice-box, an auctioneer's catalogue on the floor, right. On the frame are carved a laurel wreath with the date 1523 and a cap and bells, 1860, symbolising the changes in the character of the family. Insc. "ROBT. B. MARTINEAU, 1862"; exh. at Great Exhibition of 1862.

Canvas, 41¼ by 56½ (1·04 × 1·43).

Presented by Mr. E. H. Martineau, 1896.

3626 Picciola

From a romance by Saintine in which a Count Charney is imprisoned at Fenestrella by Napoleon I. A man in 18th-century French costume, purple coat, fawn breeches, top boots, grey top hat, lying on the ground watering a cyclamen plant growing between the flagstones of a prison courtyard; by his side, right, a loaf of bread on a red book; background, entrance to the building guarded by a sentry in green uniform holding a jug, broom and keys. Signed with monogram, "R. B. M.," 1853.

Canvas, 25 by 32 (0·63 × 0·81).

Presented by Miss Helen Martineau, 1922.

MASON (George Heming), 1818–1872

Born at Wetley Abbey, Staffordshire; in 1843 visited France, Germany, Switzerland and Rome; during his stay there, he tried to turn his ability to account by sketching scenes in the Campagna; Leighton, then a young man, found him almost starving in Rome, and obtained many commissions for him. He returned to England, 1858, and, encouraged by Leighton, he painted rural landcape in Staffordshire; came to live in Hammersmith, 1865; exh. R.A., 1857–1872; A.R.A., 1869, shortly before his death.

1388 The Cast Shoe

Evening scene, Wetley Common; middle distance, a rustic lad, in blouse, slouch hat and red handkerchief, leads a white horse over a rugged path, carrying a shoe which the horse has cast; foreground, a sluggish stream with ducks on its surface, enclosed by rush banks; horizon, trees, with the sun setting. Exh. R.A., 1865, and Paris Universal Exhibition, 1878; Ex Coll. J. Stewart Hodgson.

Canvas, 11½ by 19½ (0·29 × 0·49).

Purchased out of the Clarke Fund, 1893.

1568 Wind on the Wold

A country girl, holding on her bonnet against a wild wind, drives two calves down a road on a common bordered by ragged trees. Ex Coll. Lord Leighton; exh. Jubilee Exhibition, Manchester, 1887.

Canvas, 11¼ by 21¼ (0·28 × 0·54).

Tate Gift, 1894.

2970 Italian Landscape

The hill country near Rome; a peasant is watering two horses at a tank; a woman is fetching water, whilst another is washing clothes; behind, two farmhouses and a cart with two oxen; background, olive gardens and rocky hills; probably painted before 1858, while the artist was in Rome.

Canvas, 15½ by 30½ (0·39 × 0·77).

Presented by Sir Thomas Devitt, Bart., 1914.

MAUNDRELL (Charles)

1726 Le Château d'O.

The château across the moat at twilight: its high-pitched roofs of slate and tall brown chimneys against the luminous grey sky; a stone palisading separates the inner court from the moat, which reflects the buildings; a stone embankment, half under water, foreground; trees of the park, distance. The Château d'O is in Normandy, near Mortree, on the banks of the Orne. Insc. "C. MAUNDRELL."

Water-colour, 18½ by 14 (0·47 × 0·35).

Exh. R.A. and Chantrey Purchase, 1899.

MAY (PHIL), 1864-1903

Born at Leeds; educated at St. George's School there; painted scenery for the Grand Theatre, Leeds; came to London, 1882; went to Australia in 1885, joined the staff of the "Sydney Bulletin"; returned to England, 1888; on staff of "St. Stephen's Review" for two years; travelled in America for the "Graphic"; joined the staff of "Punch"; published "Phil May's Review" from 1892; "Phil May's Sketch Book," 1896. Died in London.

4265 Study of Lord Rosslyn

Full-length standing figure of a young man, profile left, in a long overcoat. Inscr. "Lord Rosslyn," and signed "PHIL MAY."

Pen and ink. 7½ by 4¼ (0·19 × 0·11).

4266 Barney Shepherd Sings in the Gloaming

Centre, a man at a piano; left, a long-haired man seated; right, another in evening dress seated by a piano. Signed "PHIL MAY."

Pen and ink, 6½ by 9 (0·16 × 0·23).

4267 I Define the Criminal Characteristics in the Physiognomy of Charles Peace

Four figures; centre, a curate pointing to an elderly man, left, and addressing a young man and woman, right.

Pen and ink, 6¼ by 7 (0·15 × 0·17).

4268 Old Lady and Two Men

Old lady in black talking to two men. Signed "PHIL MAY."

Pen and ink, 7½ by 5½ (0·19 × 0·14).

Nos. **4265-4268** purchased out of the Duveen Drawings Fund, 1927.

MAYOR (William Frederick), 1865-1916

Born at Winksley, near Ripon, Yorkshire. Studied at South Kensington and at Julian's Academy, Paris. Exh. at the International Society and the N.E.A.C.; at Amsterdam (1911) and at the Paris Salon; member of the Pastel Society (1903), International Society (1912), New Society of Water-Colour Painters (1909); died in London.

3834 Church at Montreuil

A church with a group of figures standing outside; blue sky with white clouds. Signed "FRED MAYOR."

Charcoal and water-colour, 12½ by 15¼ (0·32 × 0·39)
Presented by Mrs. Mayor, 1924.

MELVILLE (Arthur), 1855-1904

Born at East Linton; studied in Edinburgh and during 1875-78 painted homely countryside subjects, in oil; went to Paris, 1878, Academie Julian; sketched in Paris and environs, influenced by McTaggart, Fortuny and the Japanese; Egypt, 1881, Bagdad and back through Turkey; developed a new style of water-colour painting; worked mostly in the East and in Spain, Italy and Morocco, finding his subjects in the market-place, the mosque and the bull-ring, etc. Painted portraits such as "The Flower Girl" (1883). Miss Ethel Croal (R.S.A., 1886), "Portrait of a Lady" (R.S.A., 1889), and some decorative pictures like "Audrey and the Goats," "The White Piano" (1892), "Kirkwall Fair" (R.S.A., 1886), A.R.S.A., 1886, member of R.W.S. and R.S.W.S.

4043 Audrey and her Goats

Centre, a young girl, white chemise and light brown skirt, standing between two goats; red hair; foreground, right corner, a jester in grey gazing up at her; trees dappled with sunlight; background, right, a cow on the ground; glimpses of blue through trees.

Exhib. Grosvenor Gallery, 1890; Exhn. of Collected Works of Arthur Melville, Royal Inst, of Water-Colour Painters, 1906.

Canvas, 80 by 84 (2·08 × 2·13).
Presented by Mr. W. Graham Robertson, 1925.

MENINSKY (Bernard)

4118 Portrait of a Boy

A boy in brown tunic, and grey knickerbockers, light grey cap; three-quarters length, seated in a chair; head three-quarters to left; fair hair, blue-grey eyes; grey background with red drapery, left; grey-blue drapery, right.

Canvas, 36 by 28 (0·91 × 0·71).
Presented by an anonymous donor through the N.A.C.F., 1925.

MERRITT (Anna Lea)

1578 Love Locked Out

Love, a little boy, stands pushing at a golden door locked against him. Initialled "A.L.M." in a monogram, and dated '90.

Canvas, 45½ by 25¼ (1·15 × 0·64).
Exh. R.A. and Chantrey Purchase, 1890.

MILLAIS (Sir John Everett), 1829-1896

Born at Southampton, of Jersey extraction; by the advice of Sir Martin Shee was sent to Sass's Art School; at nine he won the silver medal of the Society of Arts, and two years later was admitted to the R.A. Schools; exhibited "Pizarro seizing the Inca of Peru" (now at V. and A. Mus.), 1846, and gained the gold medal for "The Young Men of the Tribe of Benjamin seizing their Brides," 1847.

Millais, with Rossetti and Holman Hunt, formed the "Pre-Raphaelite Brotherhood" in 1848. Their aims were to paint Nature with minute fidelity, and to regain the intense sincerity of early art. Engravings of the pictures in the Camposanto at Pisa were the immediate occasion of their league, but an influence also came from the German Pre-Raphaelites, and from the designs by Dyce, Madox Brown and others for the Houses of Parliament. Millais' earliest pictures, "Lorenzo and Isabella," "Ferdinand lured by Ariel," "The Carpenter's Shop," "Mariana in the Moated Grange" and the "Woodman's Daughter," exh. at the R.A. between 1849 and 1851, were painted under these impulses, and for some years Millais continued to share the poetry of Rossetti and minute detail of Holman Hunt. His "Huguenot" and "Ophelia" (1853), "Rescue by a Fireman" (1855), "Autumn Leaves" and "Peace Concluded" (1856) were severely criticised, but warmly defended by his admirers, amongst whom Ruskin was conspicuous. In 1853 elected A.R.A. "The Vale of Rest," "Black Brunswicker," "First Sermon," "St. Agnes Eve," were received with enthusiasm, and in 1863 he became R.A. From that time his career was one of uninterrupted success. His style, at first so precise, gradually became broader and his work commoner in quality, with occasional fine achievements in the later manner, chiefly portraits. "Chill October," 1871, was the first of many landscapes. A memorable part of his production is the series of illustrations he drew for wood engravings in the 'fifties and 'sixties ("Tennyson," *Cornhill, Good Words, Once a Week*, etc.). He was created a baronet in 1885. Elected P.R.A. 1896, but his health was failing, and he died shortly after, on August 13, 1896.

1494 The Yeoman of the Guard

Life-size, an old soldier, decorated with many service medals, in the uniform of the "Beef-eaters," a staff in his right hand; in his left a folded paper. Leaning over the top of a screen in the background are the heads of three halberds. The soldier was John Charles Montague, a sergeant in the 16th Lancers, who served upwards of twenty years in India. On his retirement in 1847 he was appointed a Yeoman of the Guard. He died May 16, 1878. Painted in Millais's second manner, and a favourite with the artist. Initialed and dated 1876; exh. R.A., 1887.

Canvas, 55 by 44 (1·39 × 1·11).

Bequeathed by Mrs. Hodgkinson, Millais's half-sister, 1897.

1503 Equestrian Portrait (with Sir Edwin Landseer, *see* p. 205)

See under "Landseer (Sir Edwin)"; Millais painted the lady, the page, the dog and the background.

1506 Ophelia [N.G.]

The body of Ophelia in a light embroidered white gown floating in a dark blue stream overhung by a willow and a rose in full flower; in her right hand and scattered on the water are early June flowers; in the foreground are bright green rushes and water weeds. The dominant note of colour is a strong emerald green. Insc. "MILLAIS, 1852."

Painted on the Ewell or Hogsmill river, near Kingston, where Millais worked with Holman Hunt. The face is that of Miss Siddall, afterwards the wife of Dante Gabriel Rossetti. Exh. R.A., 1852; Paris International Exhibition, 1855; G.G. (Winter) 1886; Guildhall, 1892; R.A. (Winter) 1898; ex Coll. Mrs. Fuller Maitland.

Canvas, 29½ by 44 (0·75 × 1·11).

Tate Gift, 1894.

1507 Vale of Rest

Two nuns in a convent graveyard; one sits contemplative on headstone, whilst the other digs a grave; the trees of the garden and the belfry of the convent chapel, dark against the evening sky. Initialed and dated 1858; exh. R.A., 1859; International Exhibition, Kensington, 1862; Jubilee Exhibition, Manchester, 1887; Birmingham Art Gallery, 1891; Guildhall, 1892, under the quotation: "To where beyond these voices there is peace"; R.A. (Winter), 1898; ex Coll. William Graham.

Canvas, 40½ by 68 (1·03 × 1·72).

Tate Gift, 1894.

1508 The Knight Errant

A knight, in full armour, cuts with his sword the thongs that bind a woman to a silver birch; she has been stripped of her clothes, which lie on the ground at her feet; distance, right, one of her assailants lies dead; left, a crescent moon shines through the forest trees. Initialed and dated 1870; exh. R.A., 1870; G.G., 1886.

Canvas, 72½ by 53¼ (1·84 × 1·35).

Tate Gift, 1894.

1509 The North-West Passage

"It might be done and England should do it."

In a parlour with the window looking to the sea sits a weather-beaten sea-captain; a girl at his feet dressed in white, with a necklace of blue beads around her neck, reading an account of the search for the North-West Passage; on the table, a chart of the polar regions, and on the floor green log-books of former voyages; right, a telescope and glass of grog; on the wall behind hangs an engraving of Admiral Nelson and a coloured print of a ship in an ice-floe, and the national bunting drapes a scrap screen to the right. The model for the man was Trelawny, the friend of Byron and Shelley. (*See* "Life and Letters of Sir J. E. Millais," ii, p. 50.) Initialed and dated 1874; exh. R.A., 1874; Exposition Universelle, Paris, 1878; Fine Art Society, 1881; G.G. 1886; Jubilee Exhibition, Manchester, 1887; Winter Exhibition, R.A., 1898, ex Coll. (1888) H. W. F. Bolckow.

Canvas, 69½ by 87½ (1·76 × 2·22).

Tate Gift, 1894.

1510 Mercy : St. Bartholomew's Day, 1572

"When the clock of St. Germain l'Auxerrois shall sound upon the great bell, at daybreak, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap."—*Order of the Duke of Guise.*

A dark bearded Catholic warrior, sword in hand, crucifix in his cap and white strip of linen round his arm, held back by a nun who kneels before him as he rushes out to massacre at the call of the beckoning monk, who stands in the doorway. A spray of passion-flower lies upon a bench, left. Initialed and dated 1886 ; exh. R.A., 1887.

Canvas, 72½ by 51½ (1·84 × 1·30).

Tate Gift, 1894.

1563 Saint Stephen

"He fell asleep."—Acts vii, 60.

The martyred saint lies on the ground in a rocky defile amongst thistles ; the stones with which he has been slain lie around, and the ground and his white robe are stained with blood ; three figures dimly seen under the shadow of the city walls, right. Trees grow out of the rocks, left ; between them and the walls is starlit sky. Initialed and dated 1895 ; exh. R.A., 1895 ; Winter Exhibition, 1898.

Canvas, 60 by 45 (1·52 × 1·14).

Presented by Sir Henry Tate, 1897, in addition to his gift of 1894.

1564 A Disciple

Three-quarters figure, girl seated, turned left, in a black garment ; her eyes look heavenward ; her hands are folded on her knees in resignation. Initialed and dated 1895 ; exh. R.A., 1895.

Canvas, 49 by 34½ (1·24 × 0·87).

Presented by Sir Henry Tate, 1897, in addition to his gift of 1894.

1584 Speak ! Speak !

A man lying on a bed covered by a fur rug has been reading from a box of old letters by the light of a shaded candle ; the vision of a woman in white, with jewelled belt, bracelet and tiara, is drawing the green curtain at the foot of the bed and looking earnestly at the man, who is stretching out his right hand towards her. Moonlight shines into the room through an open door. Initialed and dated 1895 ; exh. Winter Exhibition, R.A., 1898.

Canvas, 66 by 83 (1·67 × 2·11).

Exh. R.A. and Chantrey Purchase, 1895.

1657 The Order of Release, 1746

A Highlander in the rebellion of '45, wounded and imprisoned, is delivered by an order of release brought by his wife ; her baby on her left arm, she presents it to the jailer, who, with keys in his hand, scans the paper ; the prisoner's collie dog jumps up as, overcome with emotion at his unexpected release, he lets his head fall on his wife's shoulder ; the wife is a portrait of Mrs. Ruskin. Signed "Millais," and dated 1853 ; exh. R.A., 1853 ; Paris Exhibition, 1855 ; Fine Art Society, 1881 ; Winter Exhibition, R.A., 1898 ; ex Coll. James Renton.

Delacroix who must have seen this picture when it was exhibited in Paris in 1855, at the Exhibition where he, himself, showed 35 canvases, made some interesting observations on it in his "Journal," vol. iii, p. 38, 17 June, 1855. He wrote—

> "Comparez, par exemple, *l'Ordre d'élargissement* . . . . avec nos primitifs, nos byzantins, entêtés de style, qui, les yeux fixés sur les images d'un autre temps, n'en prirent que la raideur, sans y ajouter de qualités propres.
>
> "Cette cohue de tristes mediocrités est énorme; pas un trait de vérité, de la vérité qui vient de l'âme; pas un seul comme cet enfant qui dort sur les bras de sa mère, et dont les petits cheveux soyeux, le sommeil si plein de vérité, dont tous les traits, jusqu'aux jambes rouges et les pieds, sont singuliers d'observation, mais surtout de sentiment des Flandrin, voilà pour le grand style! . . . . "

Writing of the Pre-Raphaelite movement (Correspondence II, 191), he said—

> " J'ai été frappé de cette prodigeuse *conscience* que ce peuple peut apporter même dans les choses d'imagination: il semble même qu'en revenant à rendre excessifs des details, ils sont plus dans leur génie que quand ils imitaient les peintres italiens surtout et les coloristes flamands . . . . Ils sont toujours Anglais sous cette transformation apparente. Ainsi au lieu de faire du pastiches purs et simples des primitifs italiens, comme la mode en est venue chez nous, ils mêlent à l'imitation de la manière des vielles écoles un sentiment infiniment personnel . . . . "

Canvas, 40½ by 29 (1·03 × 0·73).
Presented by Sir Henry Tate, 1898, in addition to his gift of 1894.

1666 William Ewart Gladstone [N.G.]

Standing, three-quarters length, right, his right hand clasping his left; black frock-coat and tie. Initialed and dated 1879; exh. R.A., 1879 (214); G.G., 1886 (97); Manchester, 1887 (529); Paris, 1889 (89); R.A., 1898 (128); ex Coll. Duke of Westminster.
Canvas, 49½ by 36 (1·25 × 0·91).
Presented by Sir Charles Tennant, Bart. (Lord Glenconner), 1898.

1691 The Boyhood of Raleigh

A bronze sailor seated on a log behind a seawall points with outstretched right arm to the horizon, and tells tales to two boys seated on the ground facing him; one, his hands clasped round his knees is in green, the other cross-legged, resting his chin on his fingers, is in black. The sailor wears a wide-brimmed hat, white shirt, and wide red breeches; behind him are an anchor, bright-plumaged tropical birds, and a basket trimmed with feathers. On the ground, left, an old-fashioned toy ship. Initialed and dated 1870.
Canvas, 47½ by 56 (1·20 × 1·42).
Presented in memory of Sir Henry Tate by Amy, Lady Tate, 1900.

1807 A Maid offering a Basket of Fruit to a Cavalier

A cavalier in red uniform at table with two companions, turns to a maid, left, who offers him fruit; at her feet, a King Charles spaniel. Through the doorway, a road and horseman riding away. Signed and dated 1849.

Wood, 6 by 4½ (0·15 × 0·11).

Bequeathed by Mr. Henry Vaughan, 1900.

1808 Charles I and his Son in the Studio of Van Dyck

The King in black sits on a red chair, left, his son in blue stands beside his knee, and a King Charles spaniel sleeps at his feet. Van Dyck works at his portrait of the King. Signed and dated 1849.

Wood, 6¼ by 4½ (0·15 × 0·11).

Bequeathed by Mr. Henry Vaughan, 1900.

1941 Sir Henry Thompson, Bart.

Three-quarters length, standing, full-face, left arm behind his back, his right by his side; the hand in a black glove holding the fellow glove; black frock-coat, with a black silk-faced overcoat and a gold eye-glass. Initialed and dated 1881.

Canvas, 49½ by 36 (1·25 × 0·91).

Bequeathed by Sir Henry Thompson, Bart., 1904.

3159 Portrait of Serjeant Ralph Thomas

Ralph Thomas (1803–1862), serjeant-at-law, standing, full-length; frock-coat, white neckerchief; left, sketch of an oil painting of a lady in a gold frame. Serjeant Ralph Thomas, a well-known barrister, who in 1840 had been one of the counsel for the defence of the Chartists, was an intimate friend of the Millais family, and about 1845 he arranged to pay the young Millais £100 a year on condition that he came to his house every Saturday and painted. Painted about 1848.

Panel, 15¼ by 11¼ (0·38 × 0·28).

Presented by Mr. Ralph Thomas, 1917.

3414 Mrs. Currie

Profile, facing left; half-length seated figure wearing a cap and bead chain; signed at bottom " J. E. M."

Pencil, oval, 8 by 6 (0·20 × 0·15).

Bequeathed by Miss Gore-Currie, 1919.

3415 Miss Currie

Half-length seated figure of a young girl facing three-quarter left, with dark eyes and hair parted in the middle and cut short; signed at bottom, right, " J. E. M."

Pencil, oval, 8 by 6 (0·20 × 0·15).

Bequeathed by Miss Gore-Currie, 1919.

3416 Master Currie

Head of a boy, full profile, left; with high collar; signed at bottom, right, " J. E. M., 1847."

Pencil, oval, 8 by 6 (0·20 × 0·15).

Bequeathed by Miss Gore-Currie, 1919.

3584 Christ in the House of His Parents

Interior of a carpenter's shop; bench across the room, shavings on the floor. Centre, foreground, the Virgin, in deep blue robe with white kerchief over her head and shoulders, kneels with her face raised and pressed against the face of the Child Christ, standing, right, in white shirt, his left hand, torn with a nail, bent back and held by St. Joseph, bald, with side whiskers, who stands at the right end of the bench, in pink vest and crimson shirt with greyish loin-cloth, leaning forward to the Child. Further right, the child St. John, with dark, curly hair, wearing a loin-cloth of fur and advancing with a bowl of water; behind, centre, St. Anne in green dress and orange-red cloak and white kerchief on her head; left, at the end of the bench, an assistant, with dark hair, in striped loin-cloth, stands leaning forward to look at the wound. Background, a flock of sheep through an opening, left, and birds against greenery drinking out of a bowl on the sill of a small lunette opening, right; centre carpenter's tools on a plank, and a white dove on the step of a ladder. Signed "MILLAIS, 1850."

Painted in 1849 when Millais was 20, and exh. at R.A., 1850, with no other title than the extract from Zechariah (xiii, 6), "And one shall say unto him, 'What are these wounds in Thine Hands?' Then He shall answer 'Those with which I was wounded in the House of My Friends.'"

The title "The Carpenter's Shop," by which the picture is now generally known, was contemptuously applied to the picture by the opponents of the Pre-Raphaelite movement.

Models for the painting: Mrs. Henry Hodgkinson for Mary; Noel Humphreys, the son of an architect, for Christ; Edwin Everett, the adopted child of Mr. Everett, who married Millais' aunt, for St. John; H. St. Ledger for the apprentice; a carpenter sat for the figure of St. Joseph, but Millais' father for the head.

In order to get absolute truth, Millais took the canvas to a carpenter's shop to paint the details, and he painted the figure from the carpenter, that being the "only way to get the development of the muscles right." He purchased two sheeps' heads from a butcher and painted the flock from them.

Mulready and Maclise were the only members of the R.A. Council who supported its claims, and it was greeted with a storm of vituperation and scorn; Charles Dickens denounced it in "Household Words" as "mean, odious, revolting and repulsive;" the *Times* described it as, "to speak plainly, revolting"; but Ruskin wrote in defence of the Pre-Raphaelites in "Modern Painters" in 1851, saying, "their works are, in finish of drawing and splendour of colour, the best work in the Royal Academy, and I have great hope that they may become the foundation of a more earnest and able school of art than we have seen for centuries."

The picture was sold for £150 to a dealer named Farrer, who showed his faith in the artist by posting all the adverse criticisms on the back of the canvas.

Exh. Fine Art Society, 1881; G.G., 1886; R.A., 1898; Whitechapel, 1901.

It became the property of T. E. Plint, who sold it at Christie's in 1862, when it fetched £525; in 1868 it again changed hands at the sale of Albert Grant's pictures for £540 15*s*.; it then passed to

John Heugh's Collection, and subsequently became the property of Mr. F. A. Beer; at Christie's in 1886 it was unsold at £893 10s., and remained the property of Mrs. Beer, being on loan at the National Gallery, Millbank, 1912–1921.

Canvas, 33½ by 54 (0·85 × 1·37).

Purchased from Mrs. Beer out of the Grant-in-Aid and the Clarke Fund, with the help of subscriptions from the National Art-Collections Fund, Sir Joseph Duveen, Mr. Arthur Serena, Mr. A. E. Anderson, Mr. and Mrs. D. Y. Cameron and others, and presented through the National Art-Collections Fund, 1921.

3585 Mrs. Jopling-Rowe

A quarter left, eyes front, three-quarters length, standing with her hands behind her in a black close-fitting dress with brightly embroidered sleeves and skirt, and red flowers at her breast; black hair, brown eyes, golden-brown background. Painted 1879.

Canvas, 48½ by 29½ (1·24 × 0·75).

Presented by Mr. Lindsay Millais Jopling, 1921.

4011 Twenty Illustrations to "The Parables of Our Lord"

(*a*) The Lost Sheep.
(*b*) The Pharisee and the Publican.
(*c*) The Wise Virgins.
(*d*) The Unjust Judge and the Importunate Widow.
(*e*) The Leaven.
(*f*) The Rich Man and Lazarus.
(*g*) The Labourers in the Vineyard.
(*h*) The Marriage Feast.
(*i*) The Sower.
(*j*) The Lost Piece of Silver.
(*k*) The Foolish Virgins.
(*l*) The Importunate Friend.
(*m*) The Pearl of Great Price.
(*n*) The Tares.
(*o*) The Good Shepherd.
(*p*) The Wicked Husbandmen.
(*q*) The Good Samaritan.
(*r*) The Unmerciful Servant.
(*s*) The Hidden Treasure.
(*t*) The Prodigal Son.

Published 1864. Engraved by the Brothers Dalziel.

Inscribed with monogram, "J. E. M." and "Dalziel *Sc.*"

Wood-engravings, proofs on India paper, 5½ by 4¼ (0·14 × 0·11).

Presented by Mr. Gilbert Dalziel, 1924.

4055 Parable of the Good Samaritan

Illustration for "Good Words," 1863. Inscr. "J.M." and "Dalziel sc."

Wood-engraving proof on India paper, 5½ by 4¼ (0·14 × 0·11).

Presented by Mr. Harold Hartley, 1925.

4277 A Baron Numbering his Vassals

Unfinished, signed " J. E. MILLAIS 1850."
Water-colour and brown ink, 11½ by 16 (0·29 × 0·41).

4278 Kirk

Inscr. with monogram and " 1853, July 31, Kirk."
Pen and ink, 7½ by 9 (0·19 × 0·23).
Exhib. Manchester, 1911.

4279 The New Ride, Kensington Gardens

Inscr. " The New Ride, Kensington Gardens, John Millais."
Pen and ink, 8 by 12⅝ (0·20 × 0·32).
Bequeathed with Nos. **4277** and **4278** by Mr. J. R. Holliday, 1927.

4368 Study for " The Blind Girl "

Study for the child in the picture of " The Blind Girl," in the Birmingham Art Gallery.
Pencil, 7 by 3¼ (0·18 × 0·08).
Presented by Mr. John Hipkins, 1927.

MILLET (Francis Davis), 1846–1912

Born at Mattapoiset, Massachusetts, U.S.A. ; served in the Civil War ; war correspondent for the London *Daily News* and the *Graphic* in the Russo-Turkish War of 1877–78, and for the *Times* and *Harper's Weekly* at Manila in 1898 ; studied at the R.A. of Fine Arts at Antwerp under Van Lerins and De Keyser, 1871 ; filled administrative posts for the United States in connection with art, being Trustee of the Metropolitan Museum, New York, and Secretary of the American Academy in Rome ; exh. at R.A., 1879–1904 ; member of R.O.I. ; also executed decorative paintings at Trinity Church, Boston, the Bank of Pittsburg, U.S. Custom House, Baltimore, and the Capitol. St. Paul, Minnesota. Lost his life in the disaster to the *Titanic*.

1611 Between Two Fires

At an oak table, with white cloth, in a bright parlour, sits a Puritan gentleman, in a black cloak, wide white collar, and steeple-crown hat, before a substantial meal ; his attention is divided between his dinner, for which he is about to return thanks, and the two damsels—one in buff and blue, the other in yellow-green—who have set it before him. Signed " F. D. MILLET."
Canvas, 28¾ by 36 (0·73 × 0·91).
Exh. R.A. and Chantrey Purchase, 1892.

MILNE (Malcolm)

4260 Lilies of the Valley

A bunch of lilies of the valley in a round vase decorated with brown and blue spots ; grey background. Signed " M. MILNE '27."
Millboard, 12½ by 10½ (0·32 × 0·27).
Exh. " Daily Express " " Young Artists " Exhibition, 1927.
Presented by the " Daily Express," through the Contemporary Art Society, 1927.

MOORE (Albert Joseph), 1841–1893

Born at York; studied under his father, an artist, and at the York School of Design and the R.A. Schools; first exh. at the R.A., 1859; in 1861 exh. "Elijah Running to Jezreel before Ahab's Chariot," and in 1865 "Elijah's Sacrifice," but the same year he exhibited a picture of an entirely different style, "The Marble Seat," the first of those decorativa compositiona to which he devoted the rest of his life. Such were "Apricots" and "Pomegranates," of 1866, and the "Quartette," of 1869; A.R.W.S., 1889.

1549 Blossoms

A woman, pale rose drapery, golden hair, black head-dress tied with lemon-coloured ribbon, stands before a mass of blossom seen through drawn curtains of darker rose; she has risen from a couch of inlaid wood, covered by a thin white coverlet which falls to the black floor, and partly hides a sulphur-coloured marguerite; in front, a spray of blossom on the red rug. A red scallop shell decorates the white drapery of the couch, right, and bears the Greek anthemion, the painter's signature. Painted 1881; exh. G.G., 1881.

Canvas, 57½ by 17¾ (1·46 × 0·45).
Tate Gift, 1894.

4289 Study for "Elijah's Sacrifice"

Sepia wash, 11¼ by 8½ (0·28 × 0·21).

4290. Studies for "Elijah's Sacrifice"

Two heads of a bearded man.
Pencil, on brown paper, 8¼ by 10 (0·21 × 0·25).
Bequeathed with No. 4289 by Mr. J. R. Holliday, 1927.

MOORE (Henry), 1831–1895

Born at York; worked for some years under his father; came to London with his brother Albert and studied at R.A. Schools, 1853; the same year exhibited at the R.A. "Glen Clunie, Castletown of Braemar," his sea pictures (earliest, 1858) became more frequent and his landscapes rarer; A.R.A., 1886; R.A., 1893; member of R.B.A. and R.W.S.; died of paralysis at Margate.

1604 Catspaws off the Land

Rocky coast; two fishing boats sailing; brown tanned sails reflected along with light yellow clouds in dark blue sea. Insc. "H. Moore, 1885."

Canvas, 35½ by 53½ (0·90 × 1·36).
Exh. R.A. and Chantrey Purchase, 1885.

MORLAND (George), 1763–1804

Son and pupil of Henry Robert Morland, painter and engraver; married sister of James Ward, who married Maria Morland, sister of the painter; exh. at R.A., 1773–1804, and at the Society of Arts, 1777–1782; painted rustic scenes and genre subjects with felicity and exquisiteness of touch. His paintings of animals and landscape are marked by simple truth and fresh harmonious colour. Dissipation marred his career, and he died in a London sponging-house.

1030 Stable Interior [N.G.]

Two horses and a pony led by a youth into a stable, said to be that of the "White Lion," Paddington; left, a man gathering straw; right foreground, a pitchfork and wheelbarrow. Painted *c.* 1791; exh. R.A., 1791 (58); B.I., 1817 (86); lent H. B. Dudley. Ex. Colls. Sir H. Bate Dudley and Mr. T. Birch Wolfe.

Canvas, 53 by 79½ (1·44 × 2·01).

Presented by Mr. T. Birch Wolfe, 1877.

1067 A Quarry with Peasants [N.G.]

Broken ground, with a high gravelly bank; foreground, labourers feeding; near them baskets; landscape distance. Ex Coll. Jesse Curling, 1856.

Wood, 7 by 9 (0·17 × 0·22).

Purchased at J. H. Anderdon Sale (186), 1879.

1351 Door of a Village Inn

Right, two thatched cottages overshadowed by trees; a woman brings ale to a farmer on a white pony; at the door of the larger cottage are two children; left, a boy, kindling a fire, a terrier at his feet; landscape distance. Signed "G. MORLAND, PINXT."

Canvas, 41 by 49 (1·04 × 1·24).

Bequeathed by Sir Oscar M. P. Clayton, C.B., 1892.

1497 Rabbiting [N.G.]

Left foreground a young man kneeling, holding a dog. Near him, seated, a farmer in a drab coat and red waistcoat, a woman and a little girl; middle distance, farm-buildings, with open country beyond. Signed and dated 1792; apparently exh. B.I., 1841 (219), lent Wells; and Wells Sale, May 10, 1890 (62), bt. Agnew.

Canvas, 34 by 46 (0·86 × 1·16).

Bequeathed by Mr. Joseph Travers Smith, 1897.

2056 The Fortune Teller

Three ladies and a young officer round a card-table in a room hung with green. The two younger ladies, centre, in white, with pink and blue sashes; the officer in scarlet and white. The third lady, right, wears a black plumed hat and a white mantle trimmed with fur. Possibly in Warner Sale, 1879, bt. Davis.

Canvas, 18 by 21 (0·45 × 0·53).

Bequeathed by Mrs. Behrend, 1906.

2639 Outside the Ale-house Door

A peasant on a bench by the inn door; a jug of ale on the table; nearby another peasant. Signed "G. MORLAND." Bought by Salting, 1884.

Canvas, 13¾ by 10¾ (0·35 × 0·27).

Salting Bequest, 1910.

2640 Cowherd and Milkmaid

A pig and a white cow, lying, foreground; man in red jacket leaning on a cow by the buildings; milkmaid with pail coming through a gate. Signed "G. MORLAND, PINXT., 1792"; exh. R.A., 1873 (7), lent W. Tollemache.

Canvas, 20 by 26 (0·50 × 0·66).

Salting Bequest, 1910.

2641 Roadside Inn

Two men riding past an inn, left; an ostler leading a horse under trees, right; foreground, a man asleep by a woman and children. Signed "G. MORLAND, 1790."

Canvas, 19¾ by 26 (0·50 × 0·66).

Salting Bequest, 1910.

MORLAND (Henry Robert), 1730?–1797

Father of George Morland, son of George Henry Morland. Between 1771 and 1792 he exhibited at R.A., the Society of Artists and the Free Society; died in London.

1402 The Laundry Maid

In small cap, white dress figured with coloured sprigs, low-cut bodice, short sleeves, necklet of black velvet. Half-length, standing, washing linen in a basin. Ex Coll. Earl of Mansfield.

Canvas, 29¼ by 24¼ (0·74 × 0·61).

Purchased out of the Parliamentary Grant, 1894.

1403 The Laundry Maid

Seated at a table, ironing; in white dress figured with pink sprigs, low-cut bodice, short sleeves, muslin cap circled by a blue ribbon. Ex Coll. Earl of Mansfield.

Canvas, 29¼ by 24¼ (0·74 × 0·61).

Purchased out of the Parliamentary Grant, 1894.

MORLEY (Harry)

3956 Apollo and Marsyas

Marsyas' challenge to Apollo. Marysyas in red, leaning against a tree, centre, playing a flute; Apollo, almost nude, seated on a rock, left centre, looking down and fingering the lyre by his side. Various female figures, sitting and standing, grouped, right and left; background, classical landscape of rock and trees; glimpse of town in valley; distant mountains; luminous sky, blue above, with light clouds. Signed "HARRY MORLEY, 1924."

Canvas, 42 by 40 (1·07 × 1·02).

Exh. R.A. and Chantrey Purchase, 1924.

MORRICE (James Wilson), 1865–1924

Born at Montreal, Canada. Studied in Paris at the Julian Academy, and later under Henri Harpignies; member of Société Nationale des Beaux-Arts; Salon d'Automne, Paris; International Society, London. Hon. non-resident member Royal Canadian Academy; represented in the Luxembourg, Paris; National Gallery of Art, Washington, U.S.A.; the Louvre (Section Art Decoratif), Paris; in public galleries at Lyons, Nantes, Philadelphia and Odessa.

3842 House in Santiago

Front of a house painted blue; orange-coloured shutters; three slender trees in front; a man in white, with a pointed straw hat, seated on a bench. Signed "MORRICE."

Canvas, 21½ by 25½ (0·55 × 0·65).

Presented by the Contemporary Art Society, 1924.

MORRIS (William), 1834-1896

Born at Walthamstow; son of William Morris, a bill broker; educated at Marlborough and Exeter College, Oxford, where he met Burne-Jones; articled as an architect to George Edmund Street, 1856; practiced as a painter, 1857-62. One of the originators of the "Oxford and Cambridge Magazine," to which he contributed tales, essays and poems; assisted Rossetti and Burne-Jones in painting the frescoes in the Oxford Union, 1857. In 1858 he published "Defence of Guenevere and Other Poems," and helped to found the manufacturing and decorating firm of Morris, Marshall, Faulkner & Co. (dissolved in 1874), in which Rossetti, Burne-Jones, Madox Brown and Philip Webb were partners. He published "Life and Death of Jason," 1867, "Earthly Paradise," 1868-70. A visit to Iceland in 1871 was followed by "Love is Enough," 1872; "Ænids of Virgil," 1875; "Three Northern Love Stories," 1875, etc. Studied dyeing and carpet-weaving, and founded the Society for the Protection of Ancient Buildings in 1877. Joined the Democratic Federation, 1883; the Socialist League, 1884. Published many other books, such as "House of the Wolfings," 1889; "News from Nowhere," 1891; "Wood Beyond the World," 1894. In 1890 started the Kelmscott Press (with Emery Walker as adviser), designed type, letters and borders for it. Fifty-three books were issued. Died at Hammersmith.

4287 Four Studies

(*a*) **Study for an Angel with a Harp.**
Pencil, 15¼ by 7½ (0·29 × 0·19).

(*b*) **Study for an Angel with a Pipe**
Pencil, 16 by 6½ (0·41 × 0·16).

(*c*) **Study for a Girl with a Flute**
Water-colour, 10¾ by 5½ (0·27 × 0·14).

(*d*) **Study for Tapestry**
Pencil, 5¼ by 13⅜ (0·13 × 0·35).

Bequeathed by Mr. J. R. Holliday, 1927.

MUIRHEAD (David), A.R.A.

3200 The Avenue

View down an avenue ; green trees, right and left ; various figures, patches of sunlight on the ground. Signed " DAVID MUIRHEAD, 1901."
Canvas, 17½ by 21½ (0·44 × 0·54).
Presented by Mr. and Mrs. Frank Gibson, 1917.

3323 Battersea Reach

The river at low tide ; foreground, grey mud, reflecting the sky, right, further back, a pier with barges ; beyond, silhouette of barges; houses, factory chimneys ; left, buildings and wharves and a steeple with houses and factories receding in distance ; middle distance, a bridge ; yellow cloudy sky ; placid water, reflecting the sky ; floating barges. Signed " DAVID MUIRHEAD, 1917." No. 893, Red Cross Sale at Messrs. Christie's, April, 1918.
Canvas, 28 by 36 (0·71 × 0·91).
Presented by Sir Marcus Samuel, Bart., through N.A.C.F., 1918.

3906 The Palace, Linlithgow

River in foreground ; far bank, left, the Palace seen between trees ; distance, right, trees ; grey clouds with patches of blue sky. Signed " DAVID MUIRHEAD, 1923."
Exh. Redfern Gallery, 1924.
Water-colour, 11¼ by 15½ (0·28 × 0·39).
Purchased out of the Duveen Drawings Fund, 1924.

4421 Portrait of a Girl

Head and shoulders, girl in blue silk dress ; fair complexion, dark blue eyes, dark brown fair ; blue earrings ; background. light brown, left, dark brown, right ; in a painted oval. Signed " D. M."
Canvas, 24 by 18 (0·61 × 0·46).
Exhibited Carnegie Institute, Pittsburg.
Presented by Mr. A. E. Anderson through the N.A.C.F., 1928.

MÜLLER (William James), 1812–1845

Born at Bristol ; son of John Samuel Müller, a Prussian, who was Curator of the Bristol Museum ; pupil of his townsman, J. B. Pyne, landscape painter ; made a first tour upon the Continent, 1833–4, and in 1838 started upon an arduous journey through Greece and Egypt, ascending the Nile beyond the First Cataract ; he settled in London on his return, 1839. In 1843 accompanied Mr. (afterwards Sir) Charles Fellows to Lycia, and many pictures of oriental life and scenery were the result of these travels ; exhibited 16 works at R.A. ; died at Bristol.

379 Eastern Landscape

Two Lycian peasants seated on rocks, foreground ; Mount Massicytus in the distance. Painted 1843.
Wood, 14 by 20½ (0·35 × 0·52).
Vernon Collection, 1847.

1040 River and Rocks [N.G.]

Probably in Wales; mountain torrent flowing over rocky boulders; with dark hills in the distance, over which stormy clouds drifting. Painted 1840–3. Ex Coll. W. Fuller-Maitland, M.P.

Canvas, 20½ by 29 (0·52 × 0·73).

Purchased out of the Lewis Fund, 1878.

1463 An Eastern Street Scene

Foreground, centre, a group of men, in oriental dress, standing on a carpet, conversing with a white-robed Arab chief; a negro servant, kneeling, offers a cup of coffee to a seated personage; behind, right, other figures sit or stand under an awning of striped cloth; left, a native merchant sits cross-legged on his stall; background, old and picturesque buildings, above the roofs rises a machicolated tower of Romanesque character; beyond, a dome; deep-blue sky with cloud cumuli illuminated by sunset. Exh., probably, B.A., 1841; ex Coll. Sir Joseph Weston, Clifton.

Canvas, 23¾ by 35½ (0·60 × 0·90).

Presented by Lady Weston, 1895.

1474 Dredging on the Medway

Right, a dredger anchored in mid-stream; alongside a sailing barge, loaded with silt, is getting under way; from the left of the river a shore boat, manned by two sailors, makes for the vessel through rough water; distance, low-lying land with trees and a church tower; stormy sky with large cloud cumuli.

Canvas, 35½ by 71 (0·91 × 1·80).

Presented by Mr. Holbrook Gaskell, 1896.

1565 Carnarvon Castle

The castle seen through the golden mist of a summer morning; on the river in front, fishing boat and wherries; right, sheep, a donkey, a goat, and a bullock cart; a woman and a child trudge along the road; at the roadside, rough stones and steps with signature and date, 1837. Manley Hall Collection, and Collection of James Price, of Barcombe, Paignton, South Devon.

Canvas, 40¼ by 59 (1·02 × 1·50).

Tate Gift, 1895.

1728 A Lake-side Scene

Left of the lake a tall tower with conical roof; cottages and boats at the foot of it; distance, mountains and precipitous banks to the lake; in the foreground nets spread out to dry, and woman in red jacket and man in brown mending them.

Water-colour, 9 by 12 (0·23 × 0·30).

Bequeathed by Mr. Leonard S. Pratten, 1889.

2315 Trees at Ackford, Suffolk

A study. Insc. "Ackford, Suffolk. March 29–1831."

Black and white on grey paper, 15¾ by 10¼ (0·40 × 0·26).

2316 Gateway of Carnarvon Castle

Ruined doorway. Insc. "Carnarvon. 1833. W. M."
Sepia, on cream-coloured paper, 14½ by 10½ (0·37 × 0·26).

2317 Castle Ditch, Bristol

Old houses on arch over "ditch." A man in a balcony talks to another in a boat below; on the stem is inscribed "Bristol." Date of drawing, 1831–3. Reproduced in "Bits of Old Bristol," by Müller (Arrowsmith, 1883). Insc. "Made in imminent danger (?) fire of a masked battery."
Sepia and blue on brown paper, 13¾ by 9¾ (0·35 × 0·25).

2318 "Fourteen Stars" Inn, Counterslip

Ancient half-timber house; horse and cart; figure left, another figure in doorway. Over door is signboard stars in a circle, and the words "Fourteen Stars, by John Hodges." On a wall, right, the word "Wagon" and the letters "W A R" beneath. This was a famous inn facing Temple Street, on the high road from the West to Bristol; demolished in 1857–8 to make room for a sugar refinery. Date of drawing 1831–3. Reproduced in "Bits of Old Bristol."
Sepia on cream coloured paper, 18 by 11¾ (0·45 × 0·30).

2319 A Castle (?), Harlech

Castle in middle distance; two-masted fishing boat and figures on sand in foreground, left.
Transparent and body-colour on grey-blue paper, 7⅝ by 13½ (0·19 × 0·34).

2320 The Avon (1)

This and the following seven views on the Avon gorge below Bristol belong to a date before the erection of the Suspension Bridge. This drawing gives the view looking up the river towards Bristol. Insc. "The Avon. W. MÜLLER, 1834."
Water-colour on whitey-brown paper, 11⅝ by 18¾ (0·29 × 0·47).

2321 The Avon (2)

Looking towards Bristol from opposite Leigh Woods, with the "Observatory." Insc. "The Avon. W. MÜLLER, 1834."
Water-colour on whitey-brown paper, 16¾ by 11⅜ (0·42 × 0·29).

2322 The Avon (3) from Leigh Woods

Looking down the river to "Sea Walls." Insc. "From Leigh Wood, W. MÜLLER, 1834."
Water-colour on whitey-brown paper, 8⅛ by 12¼ (1·20 × 0·31).

2323 The Avon (4)

Study of a rocky point on the Avon gorge. Insc. "W. MÜLLER, 1834."
Water-colour on grey-blue paper, 10¾ by 17 (1·27 × 0·43).

2324 The Avon (5)

Looking towards Bristol, with foundation of pier for Suspension Bridge. Insc. "The Avon. W. MÜLLER, 1834."

Water-colour on grey-blue paper, 16⅜ by 10⅝ (0·41 × 0·27).

2325 The Avon (6)

Looking towards Bristol, with the "Observatory." Insc. "The River Avon. W. MÜLLER, 1834."

Water-colour on whitey-brown paper, 8¾ by 14 (0·22 × 0·35).

2326 The Avon (7)

Looking to mouth of the river. Insc. "The Avon. W. MÜLLER, 1834."

Water-colour on grey-blue paper, 8 by 13 (0·20 × 0·33).

2327 The Avon (8)

Looking towards Bristol, with "Observatory." Insc. "The Avon. W. MÜLLER, 1834."

Water-colour on whitey-brown paper, 8 by 13 (0·20 × 0·33).

2328 Study of Willows

Two pollarded willows leaning over water.

Black crayon and white on grey paper, 9¾ by 10½ (0·24 × 0·26).

2329 An Interior

A man stands beside a seated lady in an interior heavily draped with curtains; right, a table with a picture on it and a number of vases; other pictures lean against a high-backed chair, left; behind that is a marble statue.

Body-colour on white paper, 12¾ by 12 (0·32 × 0·30).

2330 Bristol Harbour in Ice

Quays and shipping, right, figures on ice, left; sun setting. Signed "W. MÜLLER."

Transparent and body-colour on blue-grey paper, 8¼ by 13⅜ (0·21 × 0·34).

2331 A Roadside, Leigh

Trees on a grassy bank, right; road, with woman and cow, left. Insc. "Leigh, W. J. M., 1834."

Sepia with touch of blue on whitey-brown paper, 7⅞ by 10½ (0·20 × 0·26).

2332 Study of Pines, Rheinwald

Pine stems and rocks; goats, left. Insc. "In the Rheinwald, Switzerland. W. M., 1834."

Indian ink, white and blue on blue-grey paper, 10⅛ by 16 (0·26 × 0·40).

2333 Near Wallenstadt (1)

Mountains and woods near Wallenstadt, a village at the east end of the lake of that name. Insc. "Nr. Wallenstadt, Switzerland. 1834, W. J. M."

Water-colour on cream paper, 5 by 8⅛ (0·12 × 0·20).

2334 Near Wallenstadt (2)

Mountains and the lake in the same neighbourhood as No. **2333**. Insc. "Nr. Wallenstadt. W. MÜLLER."

Water-colour on cream paper, 7½ by 11¾ (0·19 × 0·30).

2335 Lake Wallenstadt

Lake with waterfall down face of cliff, left; trees and rocks, foreground, right. Insc. "Lake Wallenstatt. W. M., 1835. Sketched with G. A. F." (*i.e.*, G. A. Fripp). "*Note.*—They say the Fall is 1,000 ft. high. Q ?"

Sepia and blue on grey paper, 12¾ by 20 (0·32 × 0·51).

2336 The Splügen

Road and bridge on Splügen Pass. Snow-covered mountains in distance. Insc. "Splügen. W. M. '34."

Sepia white and blue on blue-grey paper, 11⅛ by 15⅝ (0·28 ×0·40).

2337 Via Mala

The gorge of the "Via Mala" with bridge and waterfall. Insc. "Via Mala, Switzerland. Gt. Glaris, 1834, W. M."

Sepia white and blue on blue-grey paper, 13⅝ by 11 (0·34 × 0·28).

2338 Lake or River Bank, with Houses

French or Italian scene; a roadway sweeps round from left; houses and trees reflected in the water.

Pencil and water-colour on cream paper, 4¼ by 8⅝ (0·11 × 0·22).

2339 Venice

Canal with palaces, a campanile and boats. On the sail of one of these is "W. M.", on the gunwale "Venice."

Water-colour on white paper, 13½ by 21¼ (0·34 × 0·54).

2340 The Lagoon

Distance, across lagoon a church with campanile surrounded by trees; left, a boat with white sail; right, a boat with figures sketched in pencil.

Water-colour on white paper, 4½ by 16¼ (0·11 × 0·41).

2341 Tivoli: "Villa of Mæcenas," from the North

The "Villa," with cascades, right, framed in olive trees across the valley against the hills; foreground, a herdsman with cattle. Insc. "Tivoli. W. MÜLLER."

Sepia and indigo on cream paper, 6¾ by 16¾ (0·17 × 0·42).

2342 Tivoli: "Villa of Mæcenas," from the North-West

The "Villa" seen at an angle, with the cascade in front; behind is Tivoli on its height; foreground, trees and cattle. "W. MÜLLER."

Sepia on cream paper, 10⅞ by 17⅜ (0·27 × 0·44).

2343 Tivoli: The Cascade

The cascade, centre; on the rock, right, the "Temple of the Sybyl" with other buildings beyond to left. Insc. "A Tivoli, W. M."

Sepia and indigo on whitey-brown paper, 16¾ by 11¼ (0·42 × 0·28).

2344 Tivoli, with the "Temple of the Sibyl"

The same scene as in No. 2343, but from a position more to the left. Insc. "Tivoli. W. MÜLLER."

Water-colour on cream paper, 11 by 16 (0·28 × 0·40).

2345 A Woodland Pool

A sketch composition of trees and figures.

Indian ink on cream paper, 7¼ by 10½ (0·18 × 0·26).

2346 Rocks and Trees

Two skeleton trees rooted on a pile of rocks.

Water-colour on whitey-brown paper, 17 by 11½ (0·43 × 0·29).

2347 Glen Martin Mill, Porlock

Old water-mill, left; trees on right bank of stream; a wooden bridge; man on a donkey approaches from the further side. Insc. "Glen Martin Mill. Porlock. 1835."

Pencil on cream paper, 10⅛ by 16⅞ (0·26 × 0·43).

2348 Athens, with Acropolis in middle distance

The Acropolis with principal front of the Parthenon, the Propylæa, and Turkish Tower; below, left, the "Theseum" with other buildings; olive trees, right foreground, and nearer, left; two girls seated under the latter; fragment of sculpture faces them on the other side of the road, along which a man is walking. Insc. "Athens, 1838. W. M."

Pencil and sepia on whitey-brown paper, 10¾ by 16½ (0·27 × 0·42).

2349 The Parthenon, view from the interior

A corner of the building from within, showing columns and broken pediment. Insc. "Parthenon, 1838, Oct. 10. W. M."

Body-colour on brown paper, 16½ by 10½ (0·42 × 0·26).

2350 The Temple, Ægina

The ruined temple of Athene, in the island of Ægina, on its height, on the further side of the gorge; left foreground, two palm trees, a sculptured fragment, and three seated women. Insc. "W. MÜLLER, 1839."

Water-colour on white paper, 12½ by 18¾ (0·31 × 0·47).

2351 On the Nile, near Cairo (?)

Landing-stage of a port, left; small craft, middle distance; boat with bright-coloured merchandise, right foreground. Labels on back describe the scene as "On the Nile near Cairo" and as "On the Levant."

Water-colour on white paper, 8¼ by 12¼ (0·21 × 0·31).

2352 Street in an Eastern Town

Houses overhanging narrow street in shadow frame a minaret in the sunshine beyond. A man mounted on a camel and other figures pass along the street.

Water-colour on white paper, 9¾ by 5⅝ (0·24 × 0·14).

2353 An Eastern Court

A man seated on the ground in the corner of a court in front of dark recess.

Water-colour on cream paper, 10½ by 7⅜ (0·26 × 0·19).

2354 Arab Shepherds (sketch for the picture)

Study for the well-known picture in the Birmingham Art Gallery. The picture was painted in 1842. An inscription on the back of the frame runs: "The *original* sketch by Müller of the Arab Shepherds. Given to me by Mr. Charles Birch, of Harborne, who had it direct from the painter." This is in the writing of Mr. William Sharp, at whose sale in 1881 the sketch was purchased by Messrs. Agnew for Sir Joseph Weston. (*See* Catalogue of Birmingham Loan Collection of Müller's works, 1896.)

Water-colour on whitey-brown paper, 4 by 8¾ (0·10 × 0·22).

2355 Study of an Aloe

A plant, apparently an aloe, and undergrowth at root of a tree.

Body-colour on blue-grey paper, 7 by 10 (0·17 × 0·25).

2356 Lighthouse, Naples

Lighthouse, right foreground; town and mole of harbour behind and to left. Insc. "Lighthouse, Naples, Feb: 1839. W. M."

Water-colour on white paper, 10¾ by 17⅜ (0·27 × 0·44).

2357 Rouen: La Fierté de St. Romain

The building of that name towards the left against the background of the "Place de la Haute Vieille Tour." It is a Renaissance monument of 1542. The archway in the lower part leads to a vaulted passage communicating with the "Place de la Basse Vieille Tour." In the upper part was placed the reliquary of St. Romain on the day of his procession; the faithful passed under the vault, and with them a prisoner liberated in honour of the Saint; this was known as the "privilege of St. Romain." (*See* Enlart, "Rouen.") Insc. "Rouen, 1840. W. MÜLLER."

Water-colour on buff paper, 11¾ by 16½ (0·29 × 0·42).

2358 Rouen: Apse of St. Vincent

St. Vincent, a church of the flamboyant period; seen from the ambulatory to the north; the altar, the decorations above it of later date than the church, and stained-glass windows beyond; foreground, a priest, acolyte and worshipper are sketched in. Insc. "W. MÜLLER, 1840."

Water-colour, 17¼ by 12 (0·44 × 0·30).

2359 Rouen: Hotel du Bourgtheroulde

The façade in the courtyard and part of the gallery of this famous house, a monument of the transition from Gothic to Renaissance style; begun by Guillaume le Roux, who was married in 1486, and completed

by his son, the Abbé d'Aumale, died 1532. The carvings on the Gothic front and the gallery, with its decorations, added by the son; the former include the salamander of Francis I, the phœnix of Elenore d'Autriche, whom he married in 1530; a series of pastoral scenes, haymaking, a shepherd wooing a shepherdess, rustic games, a picnic, sheep-shearing, and fishing; above the last a knight is carried up into the clouds by a griffin; finally, two scenes of triumph, and shields with horses and straps for supporters. On the gallery are other triumphs; mutilated reliefs represent the Field of the Cloth of Gold; in one panel the two kings salute, and their cortège occupies the other. (*See* Enlart, "Rouen," pp. 120–5.) Insc. "W. MÜLLER, 1840."

Pencil and water-colour on buff paper, $16\frac{3}{8}$ by $11\frac{1}{8}$ (0·41 × 0·28).

2360 "Diane Chasseresse."

Left, the front of the palace begun by De l'Orme in 1564, many times altered, wrecked during the Commune in 1871, finally removed in 1882; centre foreground, figures in Renaissance costume; right, backed by trees and Titian-blue sky, is Jean Goujon's fountain, with the figure of Diana the huntress caressing a stag and attended by a hound. It was designed for the Château of Anet, the house built for Diane de Poitiers by Henry II. The whole design may be seen in Du Cerceau. The upper part was rescued by Lenoir after the destruction of the Revolution and placed in the centre of a basin of water in the Elysée garden at the Muse des Monuments Français, now l'Ecole des Beaux-Arts, where doubtless Müller saw it. It is now in the Louvre. Insc. "W. MÜLLER, 1840." On the back of the mount is a note by Muller's brother, "The drawing on this mount, 'Palace of Francis I in the Champs Elysées,' was made by my late brother, W. J. Müller.—E. G. Müller." "Cours la Reine" would be more exact than the "Champs Elysées."

Transparent and body-colour on whitey-brown paper, $10\frac{1}{4}$ by $16\frac{1}{8}$ (0·26 × 0·41).

2361 Fontainebleau: the Court of Honour

Entrance of the oval court of the palace, from the colonnade, one side of which occupies the foreground and the left of the drawing. Figures under the gateway and in foreground. The subject is No. 7 in the "Age of Francis I." Insc. "Oval Court, Fontainebleau. W. MÜLLER."

Water-colour on whitey-brown paper, $11\frac{3}{4}$ by $17\frac{1}{8}$ (0·30 × 0·43).

2362 Fontainebleau: the Palace from the Carp Pond

Foreground, the carp pond, trees beyond it, left; right, a wing of the palace; a terrace with balustrades and a statue in front.

Water-colour, with use of white, on white paper, $10\frac{1}{4}$ by $16\frac{1}{2}$ (0·28 × 0·42).

2363 Orleans: House of Francis I

The corner of a courtyard; left, part of a building with arched doorway, balcony, and windows, and a square turret; abutting on this and running at right angle to it are arcades on ground level and first floor. Insc. "House of Francis Ist, 1840, Orleans. W. MÜLLER."

Water-colour with white on buff paper, $15\frac{1}{2}$ by $11\frac{1}{2}$ (0·39 × 0·29).

2364 Sketch for Frontispiece to the "Age of Francis I"

In 1840 Müller made a number of sketches in France, chiefly in Touraine. From these 25 were selected to be lithographed and published as "Sketches of the Age of Francis I." (London: Henry Graves, 1841.) This sketch for the frontispiece shows, through an archway framed with Renaissance pilasters, the terrace and roof with chimneys of the Château of Chambord. Above the arch is the initial of the King and his cognisance, a salamander. In the archway are grouped an escutcheon and flags; beneath are sculptured knights tilting. Insc. "W. MÜLLER."

Water-colour on white paper, 21½ by 14⅝ (0·54 × 0·37).

2365 Chambord: the Terrace

This subject is No. 2 of the published work (*see above*, No. **2357**). A hawking party of knights and ladies on the terrace; the roof and pinnacles of the château, left and right. Signed "W. MÜLLER."

Water-colour on buff paper, 10⅞ by 15⅞ (0·40).

2366 Chambord: General View of the Château

The château in distance; from foreground a road runs towards right; on this a horse and cart; beyond a group of trees; cattle in middle distance. Insc. "CHAMBORD, W. MÜLLER."

Water-colour heightened with white on buff paper, 11½ by 16¾ (0·29 × 0·42).

2367 A Church Interior

Apse of Gothic church, rood screen and altar piece; figure sketched in. On a label: "The drawing on this mount 'Interior of the Chapel in the Château Damboise' (?) was made by my late brother, W. J. Müller, in 1840.—E. G. Müller," must be a mistake. The Chapel of St. Hubert in the grounds of the château is of later style. Possibly the Church of St. Denis-Hors at Amboise. Insc. "W. MÜLLER, 1840."

Water-colour on whitey-brown paper, 16 by 11 (0·40 × 0·28).

2368 Azay-le-Rideau: Entrance to the Château

A richly-decorated bay, Early Renaissance period (1526), façade of the château. It contains a double doorway and double windows in three stages, the last a dormer; on panels below the lowest window are sculptured the salamander of Francis I and the ermine of Claude of Brittany, his wife; repeated below the dormers. Insc. "W. MÜLLER, 1840." On the back is a label, "The drawing on this mount, 'Part of the Château Damboise,' was made by my late brother, W. J. Müller, in 1840.—E. G. Müller." There is some confusion here.

Pencil and water-colour on cream paper, 16⅜ by 11¼ (0·41 × 0·28).

2369 A Tomb with Effigies

A knight in armour with his lady lie in effigy on a tomb of sixteenth-century design, which bears four blazoned shields; two of these repeated in banners hanging overhead. Not at present identified.

Water-colour on tinted paper, 9⅞ by 13⅜ (0·25 × 0·34).

2370 Whitchurch, near Bristol

Back of ancient farmhouse in that village; right, foundation for a haystack; cocks and hens, foreground. Insc. "Whitchurch, 1840. W. M."

Water-colour, with white, on brown paper, 9½ by 13⅜ (0·24 × 0·34).

2371 Eel-pots at Goring

Original sketch for the well-known oil, painted in 1843, on the back of which Müller wrote, "Left as a sketch for some fool to *finish* and ruin." In the picture he has put a rainbow in a still more threatening sky, built up the trees behind the eel-bucks, and a second group in a space arranged between these and the mill; put a group of willows to the left, a man in a punt to lengthen out the line of the bucks, and children fishing in the foreground. Insc. "On Thames."

Water-colour on cream paper, 15¼ by 20⅛ (0·38 × 0·51).

2372 Camels: a Study in Smyrna

Five camels lying down; in the background Turkish buildings. Insc. "A Smyrne, 1843. W. M." A study on the way to Lycia (*see* No. **2375**).

Water-colour on white paper, 13 by 21⅛ (0·33 × 0·54).

2373 Four Studies:—

(*a*) **A Burdock**

Indian ink on cream paper, 2⅝ by 3½ (0·06 × 0·08).

(*b*) **A Xanthian Youth**

Seated on the ground. Insc. "Head dress of a young man Xanthus. W. M."

Pencil on white paper, 4½ by 3⅜ (0·11 × 0·08).

(*c*) **A Xanthian Boy with Bow**

He stands fitting an arrow to the string of his bow, to one end of which a bird is attached. Insc. "Xanthian boy with bow."

Pencil on white paper, 4½ by 2¾ (0·11 × 0·07).

(*d*) **Women in Eastern Dress**

Two women standing—one has her hands in the folds of her dress; the other holds a pitcher. Signed "W. Müller."

Pencil and Indian ink on grey paper, 6½ by 4⅛ (0·16 × 0·10).

The studies *b*, *c*, *d* are leaves from a sketch-book of the Lycian journey (*see* No. **2375**).

2374 Lycia: Turkish Cottage

A pole supports a roof framework covered with wattle and reeds; woman, child playing on a pipe, and man seated smoking grouped about a fire, where coffee is being made; other cooking utensils in right foreground. A sketch on the Lycian expedition (*see* No. **2375**). Insc. "Lycia Turkish cottage, Dec. 13, 1843. W. M."

Water-colour on white paper, 13¾ by 18½. Arched top (0·35 × 0·47).

2375 Lycia: the Rocky Stair at Tlos

Müller in 1843 accompanied the expedition of Mr. (afterwards Sir Charles) Fellows to the Valley of the Xanthus, that resulted in the acquisition for the British Museum of a number of sculptured monuments. This and the following drawing were made in that region. Other examples from same series are in the B. Mus. The subject of this drawing is the approach to the citadel of Tlos, on a spur of the Massicytus mountains, forty miles higher up the valley than Xanthus. "In the beginning of the new year (1844) we left our old quarters, and after nine hours' riding

found ourselves at the summit of a rude rock staircase that formed the approach to the veritable eagle's nest" (Recollections of the journey by Henry Johnson, Müller's companion). Insc. "Tloss, Lycia. W. MÜLLER."

Water-colour on cream paper, 13⅜ by 21⅛ (0·34 × 0·54).

2376 Lycia: the Citadel of Tlos

A general view of the subject of No. **2372**. Thus described by Mr. Johnson: "Imagine a precipitous crag, a lower spur of the mountains thrust out into the valley, above which it rose a thousand feet or more, backed by the snow-capped range of the Massicytus, and crowned with the ruins of an ancient Greek city, out of which grew as it were the grey walls of a mediaeval castle; clothe the sides of this crag with myrtle, with olive, and arbutus, and stud it with sculptured monuments, columns, and triumphal arches where it slopes smoothly to the valley; place a noble theatre, whose gleaming marble seats remain but little injured by the twenty centuries that have passed since they echoed the applause of an audience, then fill the air with the music of the dancing streams on their way to the valley below, and you will have a faint idea of the situation of the ancient Tlos." Insc. "Tlos, Lycia. Jan: 1, 1844," and signed "W. MÜLLER."

Water-colour on cream paper, 9½ by 21¼ (0·24 × 0·54).

2377 Lycia: The Valley of the Glaucus

Water and sandy bank in foreground; beyond, purple-brown hills, and beyond these snow-covered mountains. Insc. "Looking towards Valley of Glacus (*sic*) from Macri. W. MÜLLER, 1843."

The date appears to be wrong; Müller was at Makri, the ancient Telmessus, in February, 1844, on his way to Rhodes.

Water-colour on cream paper, 7 by 21⅞ (0·18 × 0·55).

2378 Arch, Palms, and Shed

Seated figures and a water-bottle are sketched in beside the shed which recalls the "Turkish Cottage" of No. **2374**.

Water-colour on cream paper, 10½ by 9⅛ (0·26 × 0·23).

2379 Donkey and Fowls

These are at the entrance of a shed, which recalls the "Turkish Cottage" of No. **2374**. Signed "W. MÜLLER."

Water-colour on cream paper, 4⅞ by 7 (0·11 × 0·18).

2380 Lynmouth: the River Bank

A bank with trees above the rocky channel of the stream. Insc. "W. MÜLLER, 1844. Lynmouth."

Water-colour on white paper, 12¾ by 13⅞ (0·32 × 0·35).

2381 Lynmouth: a Bend of the River

The river sweeps round from centre to right; rocks in foreground, trees on either bank; between, the glimpse of a hill-side; the sky of the sketch has been spattered with rain-drops.

Water-colour on white paper, 14¼ by 22⅛ (0·36 × 0·56).

2382 Rocky Woodland

Stems of trees among rocks, perhaps in Leigh Woods or at Lynmouth.
Water-colour on white paper, 13⅜ by 17⅞ (0·34 × 0·45).

2383 Leigh Woods

Trees on a rocky bank. Insc. "Leigh Woods. May '44 W. M."
Water-colour with use of white on white paper, 20⅜ by 13⅜ (0·51 × 0·34).

2384 A Coast Scene

Foreground left, a headland of contorted rocks; small building on it; beyond, a cove and another headland; beyond, a larger inlet and distant coast line; stormy sky. ? Lulworth Cove. Note on back, "Wm. Müller. From the Artist."
Water-colour on white paper, 11½ by 16½ (0·29 × 0·42).

2385 Stonehenge

Left and centre, two pairs of upright monoliths with stones laid across their tops; other erect and fallen stones; a heavy storm of rain falling.
Water-colour on cream paper, 12⅝ by 20½ (0·32 × 0·52).

2386 The Punt

Cottages and trees with water in foreground; a girl bringing a punt to some steps; beside her, a dog.
Water-colour on cream paper, 13½ by 9⅛ (0·34 × 0·23) (arched top).

2387 Compton Dando, Somerset

Bridge crosses two branches of a stream; beyond, left, cottages backed by trees; nearer bank, right, tall elms, church tower behind; brilliant white cloud, centre. Insc. "Compton Dando, 1845, W. M." One of the subjects which Müller took up in his last illness, working from previous studies. (Solly, p. 301.)
Water-colour on white paper, 13¾ by 21⅝ (0·35 × 0·55).

Nos. **2315-2387** presented by Lady Weston, to be known as the "Sir Joseph Weston Gift," 1908.

MULREADY (William), 1786–1863

Born at Ennis, Co. Clare, Ireland; came early to London, and entered R.A. Schools, 1800; in 1803, married the sister of John Varley, water-colour painter; exh. three pictures in R.A. 1804, and in 1809 the picture in this collection No. **394**, then called "Returning from the Alehouse"; A.R.A., 1815; R.A., 1816; exh. 78 works at the R.A., 15 are now in the Sheepshanks Collection, V. and A. Mus.

393 The Last In

A truant boy, late at the village school, stands with sheepish expression at the door; the master in irony, takes off his hat, and makes a humble bow. Insc. "W. M. 1835"; exh. R.A. 1835.
Wood, 24½ by 30 (0·62 × 0·76).
Vernon Collection, 1847.

394 Fair Time [MALL HOUSE]

Two tipsy men returning from a fair; one gives halfpence to boys; the other dances before the door of a cottage, right. Originally exh. R.A., 1809, but present background added in 1840, when the picture was again exh. R.A.

Canvas, 31 by 26 (0·79 × 0·66).

Vernon Collection, 1847.

395 Crossing the Ford

Two lads carrying a young woman on their joined hands over a stream; other figures in the background. Exh. R.A., 1842.

Wood, 24 by 20 (0·61 × 0·51).

Vernon Collection, 1847.

396 The Younger Brother

A boy in arms crouching on his sister's neck to escape from his brother who tries to pinch his ear. Exh. R.A., 1857.

Canvas, 30½ by 24¾ (0·77 × 0·63).

Vernon Collection, 1847.

1038 A Snow Scene [N.G.]

Foreground, a group of rustics; behind, distant view of an English village in mid-winter. Ex Coll. W. Fuller-Maitland, M.P.

Wood, 11½ by 16½ (0·29 × 0·42).

Purchased out of the Lewis Fund, 1878.

1181 A Sea-shore

Fishing boat on beach, two men in it; foreground, boys bathing; distance, seawards, shrouded in fog, a vessel dimly seen.

Canvas, 14¾ by 19½ (0·37 × 0·49).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

1743 Academy Study

A boy, standing, with his right arm raised. Insc. "KLA, Oct. 23–1857. 28."

Pen and ink, 19½ by 8½ (0·49 × 0·21).

Presented by the Society of Arts, 1858.

1744 Academy Study

A man seated, profile, head turned away. Initialed and insc. "Royal Academy London, March, 1846. Retouched 1857."

Red and black chalk, 19½ by 14 (0·49 × 0·35).

Presented by the Society of Arts, 1858.

1745 Academy Study

A woman seated; two doves, lightly drawn in, feed from her right hand. Initialed and insc. "Mon. 8 to Sat. 13 Aug. 1842."

Red and black chalk, 20 by 14 (0·51 × 0·35).

Presented by the Society of Arts, 1858.

1797 An Interior, with a Woman and her Child

Sketch for the picture in Buckingham Palace. A woman sewing in window of a dark room, with cradle at her feet, at sunset.

Wood, 3¾ by 2¾ (0·09 × 0·07).

Bequeathed by Mr. Henry Vaughan, 1900.

MUNCASTER (Claude)

4150 Demolition of Hay's Wharf

Hay's wharf in Tooley Street; excavations in foreground with men and machines at work; scaffolding, right; further back, lorries, horses and carts and various figures; background, the framework of buildings in course of destruction; grey sky. Signed "CLAUDE MUNCASTER, July, 1925."

Water-colour on grey paper, 11 by 15 (0·28 × 0·38).

Purchased out of the Duveen Drawings Fund, 1926.

MUNNINGS (Alfred J.), R.A.

3554 Epsom Downs—City and Suburban Day

Foreground, group of gypsies; right, centre, woman seated, black hat, gaily coloured shawl; near her, a younger woman in pink and black, with black hat; centre, man, legs apart, holding a whip; left, man holding a horse; a girl and child; greyhound in front; right, caravans with children and other figures; background, left, a stand with motor-cars; grey cloudy sky. Signed "A. J. MUNNINGS."

Canvas, 30 by 50 (0·76 × 1·27).

Exh. R.A. and Chantrey Purchase, 1920.

MURRAY (Sir David), R.A.

1614 My Love has gone a-Sailing

Outside a small haven in a rocky coast, fleets of fishing boats sailing on a blue sea, orange sails lit by the setting sun; a girl seated on a rock, foreground, watching the departing boats; a hilly coast beyond; summer clouds in evening sky. Painted at Tarbert, Loch Fyne; signed "DAVID MURRAY"; exh. R.S.A., 1883.

Canvas, 39½ by 60 (1·00 × 1·52).

Exh. R.A. and Chantrey Purchase, 1884.

1926 In the Country of Constable

Willows by a lock on the Stour, near East Bergholt, Suffolk, where Constable was born; square tower of Dedham Church in distance; a canal boat waiting at the lock gates, right; a gleam of sunshine from a changeable sky falls on the tow-path and rich water-meadows in middle distance. Signed "DAVID MURRAY, 1903."

Canvas, 48 by 72 (1·22 × 1·83).

Exh. R.A. and Chantrey Purchase, 1903.

NASH (John)

3720 The Lane

A view down a lane; right, trees and cottages, left, trees; pools of water in the road; grey sky with rain clouds.

Water-colour, 10¾ by 14¾ (0·27 × 0·38).

Purchased out of the Duveen Drawings Fund, 1923.

NASH (Paul)

3843 Trees

Landscape ; trees by a pool in a rain storm.
Signed "PAUL NASH, 1921-22."
Pen and ink and water-colour, 22½ by 15½ (0·57 × 0·39).
Presented by the Contemporary Art Society, 1924.

4259 Behind the Inn

Foreground, right, a grassy lane with a gate at the end ; left, outhouses, a low wall, a wooden fence beyond ; field in middle distance with rising ground ; plantation of trees, background ; blue sky with white clouds. Signed "PAUL NASH."
Canvas, 25 by 30 (0·62 × 0·76).
Exh. *Daily Express* "Young Artists" Exhibition, 1927.
Presented by the *Daily Express*, 1927.

NASMYTH (Patrick), 1787–1831

Born at Edinburgh ; son and pupil of Alex. Nasmyth ; settled in London about 1797 ; exh. R.A., 1811–1830 ; died in London.

380 A Cottage, formerly in Hyde Park

Cottage among trees, centre ; in sunlight, right, man by stile ; pool right foreground. Painted *c.* 1807.
Wood, 11½ by 15 (0·29 × 0·38).
Vernon Collection, 1847.

381 The Angler's Nook [MALL HOUSE]

Man on rock, fishing ; right, trees ; left foreground, a fence.
Wood, 11½ by 16 (0·29 × 0·40).
Vernon Collection, 1847.

1176 Landscape, with a Cottage

A furzy common with by-road ; peasants in foreground ; left, a knoll ; cottage and trees in middle distance.
Wood, 7¾ by 10 (0·19 × 0·25).

1177 Landscape [GREENOCK]

A river ; foreground, waterfalls over boulders in rocky bed, wooded banks ; left, withered tree ; middle distance, two rustics with salmon spears ; background, mountains. Signed "PATK. NASMYTH, 1831."
Canvas, 19½ by 26¾ (0·49 × 0·68).

1178 A Country Lane

A winding road, fenced from a park by wooden palings ; left foreground, lofty trees, under which are two women ; middle distance, quickset hedge with cottage beyond.
Wood, 10½ by 13½ (0·26 × 0·34).

1179 Landscape, with a Farm House

A stream between sedgy banks in wooded country; right, a house, poplars beyond; in mid-distance, two peasants.
Wood, 6½ by 10 (0·16 × 0·25).

1183 Landscape, with a River

View across water, two boats rowed by peasants; a wooded bank on opposite shore; right distance, a cliff, with a castle.
Wood, 9¼ by 12 (0·23 × 0·30).

Nos. **1176-1183** bequeathed by Mrs. Elizabeth Vaughan, 1885.

1384 View in Hampshire [11, Downing St.]

Foreground, a pond; right, two beech trees; middle distance, road between cottages; beyond, wooded plain bounded by hills. Signed "Patk. Nasmyth, 1815."
Canvas, 14 by 34 (0·35 × 0·86).
Bequeathed by Colonel Alexander Beresford Read, 1893.

1828 View in Sussex

A country road, centre; trees and cottages, right and left; the road divides at a small tree; right, group of figures.
Wood, 13½ by 17½ (0·34 × 0·44).
Henry Vaughan Bequest, 1900.

1916 The Severn off Portishead

The Severn across the middle distance, with Welsh hills and mountains beyond; the Avon right; ships at anchor at its mouth. Signed "Pat. Nasmyth, 1827."
Canvas, 25¾ by 35¾ (0·64 × 0·90).
Bequeathed by Mr. Charles Gassiot, 1902.

2208 A Pond

A pond on a hilly common; dead tree, right; Surrey hills in the distance. Signed "Patk. Nasmyth, 1820."
Wood, 18 by 24 (0·45 × 0·61).
Bequeathed by Mr. Henry Callcott Brunning, 1907.

2950 Falls of the Tummell

A mountain top, left, against sky; waterfall below, left centre; hills in sun distance; shadowed foreground; man in red, fishing, left. Signed "P.N."
Wood, 6½ by 8 (0·16 × 0·20).
Bequeathed by Sir H. Layard, G.C.B., 1913.

2951 Landscape with a Ruin

A dark bank, right; trees against the sky; a pool centre with man in boat; ruin with square tower, left, mid-distance. Silvery sky, light in centre.
Wood, 6 by 8½ (0·15 × 0·20).
Bequeathed by Sir H. Layard, G.C.B., 1913.

NEBOT (B.), working *c.* 1750

Painted the portrait of Captain Coram, the founder of the Foundling Hospital.

1453 Covent Garden Market, with St. Paul's Church [L. Mus.]

Part of the arcade and buildings, north side of the square; left, market women with baskets of vegetables; foreground, wooden barrier, with a man, woman, and child walking, followed by a blind beggar; middle distance, two men, stripped to the waist, fighting. Signed "B. Nebot, F. 1737."

Canvas, 24¾ by 54¼ (0·62 × 1·37).

Purchased at sale of Lord Clifden's pictures, 1895.

NEVINSON (C. R. W.)

3177 La Mitrailleuse [Imperial War Museum]

French soldiers in a trench; centre, a soldier in blue, red trousers and steel helmet, manipulating a machine gun; foreground, centre, head and shoulders of a dead soldier, face upturned; right, upper part of a soldier in steel helmet, with knapsack on back; left, wooden barricade, with head of soldier in a steel helmet gazing over it; background, a wooden erection with barbed wire above; grey sky, broken by luminous rays.

Canvas, 24 by 20 (0·61 × 0·51).

Presented by the Contemporary Art Society, 1917.

4231 A Studio in Montparnasse

Interior with view of houses and roofs through tall studio window in centre; nude woman standing by the window playing with a black cat; dark curtains, right and left; foreground, table with various articles, a drawing on an easel, red sofa, etc. Signed "C. R. W. Nevinson."

Canvas, 50 by 30 (1·27 × 0·76).

Exh. Leicester Galleries.

Presented by Mr. H. G. Wells, 1927.

NEWTON (Gilbert Stuart), 1794–1835

Born at Halifax, Nova Scotia; studied under his uncle, Gilbert Stuart, at Boston; came to England; travelled in Italy and visited Paris, 1817; the same year entered the R.A. Schools, and exh. for the first time at R.A., 1818; first painted portraits, but his small figure subjects soon attracted notice; exh. in all 27 works at the R.A. and 20 more at the B.I.; A.R.A., 1828; R.A., 1832; went out of his mind and died at Chelsea.

353 Yorick and the Grisette

Interior of a hosier's shop; Yorick is purchasing gloves, but "they were all too large—the beautiful grisette measured them one by one across my hand, it would not alter the dimensions." Sterne's "Sentimental Journey." Exh. R.A., 1830.

Canvas, 29½ by 22½ (0·80 × 0·57).

Vernon Collection, 1847.

354 The Window

A Dutch girl, three-quarters length, standing at an open window, facing the spectator; yellow skirt, black bodice, full sleeves slashed with white and yellow; deep lace collar fastened with blue bow; lace head-dress with metal ornaments at the sides; right arm raised to a green curtain; left hand rests on the window-sill; some pink flowers in bottom left-hand corner. Exh. B.I., 1829.

Wood, 14⅝ by 22½ (0·37 × 0·57).

Vernon Collection, 1847.

NICHOLLS (Bertram)

3586 Drying the Sails

Foreground, on the seashore, a boat with two brown sails set; two men at work on the hull; background, a grey jetty across the canvas, with, left, a yellow hut on it above a pool of water; blue sky with white clouds. Signed "NICHOLLS, 1920."

Canvas, 12 by 16 (0·31 × 0·41).

Exh. R.A. and Chantrey Purchase, 1921.

4091 Steyning Church

Centre, the church, yellow in sunlight, left side in strong shadow; foreground, low walls with a gateway, centre; green-blue sky. Signed "NICHOLLS, 1921."

Canvas, 20 by 16 (0·51 × 0·41).

Presented by Mrs. L. C. Wertheim through the N.A.C.F., 1925.

NICHOLSON (William)

3178 Lowestoft Bowl

A circular mahogany tray with a Lowestoft china bowl on a white cloth; two orange-coloured tulips and one white tulip lie on the tray behind the bowl, and a white petal in the front of the tray; black background. Insc. "NICHOLSON, 1911."

Canvas, 19 by 24 (0·48 × 0·61).

Presented by the Contemporary Art Society, 1917.

3617 Portrait of Miss Jekyll

Half-length portrait of a lady, seated looking left, nearly three-quarters face; smooth grey hair, black ribbon at back; spectacles; black jacket over white blouse, slate-grey skirt; yellow armchair with white antimacassar; elbows resting on arms of the chair with her finger tips pressed together in front; black background. Signed "NICHOLSON, 1920."

Canvas, 30 by 30 (0·76 × 0·76)

Presented by Sir E. L. Lutyens, R.A., 1922.

3689 Lady in Furs

Portrait of a lady, three-quarters length, facing left; head turned, three-quarters, towards the spectator; black fur coat; brown fur hat; pearl earrings.

Canvas, 36 by 28 (0·91 × 0·71)

Presented by Mr. R. Phillipson through the N.A..F.C, 1922.

4087 Portrait of W. E. Henley

Half-length seated figure, three-quarters right; fresh complexion, grey beard; black coat, tall, conical, soft, black felt hat, blue shirt; landscape background with low-toned grey sky. Signed "NICHOLSON, 1900."

Canvas, 14 by 11 (0·36 × 0·28).

Bequeathed by Mrs. W. E. Henley, 1925.

NICOL (Erskine), 1825–1904

Born at Leith; turned from house-painting to painting pictures; studied at the Trustees Academy, Edinburgh, under Sir William Allan and Thomas Duncan, and became drawing-master at the Leith Academy. In 1846 he went under the Science and Art Department to Dublin, where he remained several years, painting Irish subjects on the lines suggested by Wilkie, but with broader humour; returned to Edinburgh; A.R.S.A., 1855; R.S.A., 1859; came to London, 1862; exh. regularly at R.A.; A.R.A., 1866; retired owing to ill-health, 1885.

1537 Wayside Prayer

A group of figures, among them an old man at prayer counting his beads, under a tree by a roadside; left, an enclosed graveyard. Insc. "E. NICOL, '52."

Canvas, 15¼ by 25⅜ (0·38 × 0·64).

Tate Gift, 1894.

1538 The Emigrants

A countryman and his wife on the platform of a railway station, seated, waiting for a train with their scant luggage; behind, an old man counting his change, and other figures. Insc. "E. NICOL, R.S.A., 1864"; a similar picture, 29 by 22, is at Sheffield.

Canvas, 18 by 13¾ (0·45 × 0·35).

Tate Gift, 1894.

NISBET (Robert Buchan)

1711 Evening Stillness

Right, a grassy plain by a slow-moving stream stretching to low hills; left, a few red-roofed cottages and a windmill against the after-glow. Insc. "R. B. NISBET, 1890."

Water-colour, 19 by 29½ (0·48 × 0·80).

Exh. R.A. and Chantrey Purchase, 1890.

NOBLE (Robert), 1858–1917

Born at Edinburgh, 1857; studied under his cousin, J. Campbell Noble, and at the Trustees' School and at the R.S.A. Life-Class; at first painted figure subjects, exhibiting "The Young Bird Catcher" at R.S.A., 1877; after a visit to France devoted himself to painting landscape in East Lothian; A.R.S.A., 1892; R.S.A., 1903; died at East Linton.

3313 Dirleton Church, East Lothian

Foreground, a field of corn in shocks; children amongst the corn; background, church with corn stacks and buildings, left; behind the church and stacks a row of trees; blue and white sky. Sold at Christie's Sale of Artist's Works, No. 139, December 7, 1917.

23¾ by 11½ (0·60 × 0·29).

Presented by a body of subscribers through the N.A.C.F., 1918.

NORTH (John William), 1841–1924

He belonged to the group of which Fred Walker, Pinwell, MacBeth, and Cecil Lawson were the other leading lights. Illustrated stories and poems in "Once a Week," "Good-Words," and "Sunday Magazine," and Jean Ingelow's "Poems" (1867). First exhibited R.A. 1869, "The Orphans"; A.R.A., 1893; Member R.W.S.; R.S.W.S.

1607 The Winter Sun

Foreground, two bent oak saplings amid bracken, backed by a thin wood of leafless trees, through which the sun shines.

Canvas, 26¼ by 38¾ (0·68 × 0·98).

Exh. Nw. G. as "Winter Sun in Wild Woodland," and Chantrey Purchase, 1891.

3519 A Bit of Southern England

View across a valley; farm in middle distance, fields and trees; foreground, two women talking, one in white standing, left, the other in black, sitting, right, and a child asleep. Insc. "N., '68."

Body-colour, 9¾ by 6⅞ (0·25 × 0·17).

Bequeathed by Mrs. Louise d'Este Oliver, 1920.

4021 At the Grindstone

Illustration to a poem in "Wayside Posies" (1867). Insc. "J. N." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 6½ by 4⅞ (0·16 × 0·12).

4022 Vision of a City Tree

Illustration to a poem in "Wayside Posies" (1867). Insc. "N" and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, 6⅜ by 5 (0·16 × 0·13).

Nos. **4021** and **4022** presented by Mr. Gilbert Dalziel.

NORTHCOTE (James), 1746–1831

Born at Plymouth; apprenticed as a watchmaker there; came to London, 1771; worked as assistant in Reynolds' studio up to 1776; also studied at the R.A. Schools; first exh. R.A., 1773; went to Italy, 1777-80; R.A., 1787; painted nine pictures for Boydell's Shakespeare Gallery, 1786; published "Memoir of Sir Joshua Reynolds," 1813; "Life of Titian," 1830, etc. Died in London.

4376 A Young Lady playing The Harp [N.G.]

Seated, seen three-quarters length, quarter left, head front; harp resting against right shoulder and left knee; dark brown hair and wears white, low-cut dress, with blue sash, and scarlet beads round her neck; background of dark green foliage, opening, left, on to a hilly landscape; blue sky and red sunset clouds at the horizon.

Oil, on canvas, relined, 44 by 35¼ (1·12 × 0·90).

Said to be a Miss King. Probably the "Portrait of a Lady playing on the Harp," exh. R.A., 1814 (166). Coll. Frank Lloyd.

Presented by Mrs. Garwood in memory of her father, Frank Lloyd, 1927.

OAKLEY (Alfred J.)

4194 Malua

Head of a girl looking down; long hair hanging down in curls; decorative treatment. Signed "A. J. Oakley."

Pearwood, 19 by 8 by 11½ (0·48 × 0·20 × 0·29).

Exh. R.A. and Chantrey Purchase, 1926.

OLSSON (Julius), R.A.

2787 Moonlit Shore

St. Ives Bay, Cornwall, with moonlight on surf and ripples, on a sandy shore below a cliff.

Canvas, 46 by 60 (1·17 × 1·52).

Exh. R.A. and Chantrey Purchase, 1911.

O'NEILL (G. B.), 1828–1917

Born at Dublin; studied in R.A. Schools; died in London.

618 The Foundling [Liverpool]

Seated at a long table, with green cover, a committee of elderly men discussing the case of a foundling, held for inspection by an old woman wearing a white-frilled straw bonnet; documents are being consulted from an open box on the floor near the chairman. Signed "G. B. O'Neill, 1852."

Canvas, 27½ by 47 (0·70 × 1·19).

Bequeathed by Mr. Jacob Bell, 1859.

OPIE (John), 1761–1807

Born at St. Agnes, Cornwall; came to London, 1781; exh. R.A., 1782–1807; A.R.A., 1786; R.A., 1787; in Paris, 1802; Professor of Painting at R.A., 1805; died in London.

784 William Siddons

Bareheaded, grey hair, full-face, in black coat and white cravat. Siddons was an actor, and married Sarah Kemble.

Canvas, 30 by 25 (0·76 × 0·63).

Bequeathed by his daughter, Mrs. Cecilia Coombe, 1868.

1026 Troilus, Cressida and Pandarus

Pandarus is unveiling Cressida, and says, "Come draw this curtain and let's see your picture." Landscape background. "Troilus and Cressida," Act III, Sc. 2.

Canvas, 92 by 57 (2·33 × 1·45).

Bequeathed by Mr. George Silk, 1834.

1167 Mary Wollstonecraft Godwin (?) [N.G.]

Seated at a desk before an open window, facing spectator, her right hand on the window; hair, grey or powdered, confined by a white handkerchief.

Mary Wollstonecraft (1759–1797) married William Godwin, 1797; her daughter Mary married Shelley.

Bought by W. Russell, 1860, as by Northcote; exh. B.I., 1861 (173), S.K. (National Portrait Exhibition), 1867 (698).

Canvas, 29½ by 24½ (0·74 × 0·62).

Purchased, W. Russell Sale (108), out of the Clarke Fund, 1884.

1208 William Godwin

In a coat of dark cloth, buttoned across the chest, with white cravat and frilled shirt; hair a reddish brown; clean-shaven; half-length, three-quarters right.

Canvas, 25½ by 24½ (0·74 × 0·62).

Purchased from Mr. C. C. Feetum out of the Lewis Fund, 1886.

1408 Portrait of a Boy [N.G.]

Perhaps the artist's younger brother, William. In dark coat, open at neck, encircled by a white frilled collar. Bust, three-quarters right.

Canvas, 20½ by 16½ (0·52 × 0·41).

Presented by Mr. Edward Opie (a nephew of the painter), 1894.

1826 Portrait of the Painter [N.G.]

Head, full-face, looking down; strong light and shade.

Canvas, 16 by 12¾ (0·40 × 0·32).

Bequeathed by Mr. Henry Vaughan, 1900.

2877 Mrs. S. W. Reynolds [N.G.]

The wife of the engraver, wearing a black dress; head and shoulders-three-quarters left, the chin on the right hand.

Canvas, 29 by 24 (0·73 × 0·61).

Purchased from Mr. A. S. Reynolds out of the Clarke Fund, 1912.

3518 Portrait of His Mother

Half-length, seated figure of an old woman; white dress, black shawl; black hood with white frill, tied under chin in a black bow; a large Bible open on a green table; spectacles in right hand; left hand turning the pages of the book; warm brown background.

Canvas, 30 by 25 (0·76 × 0·63).

Bequeathed by Mrs. Louise d'Este Oliver, 1920.

4066 Portrait of Edmund Lenthal Swifte

Half-length figure ; man in black coat and white stock ; head, three quarters, left ; long dark hair ; dark eyes ; red curtain background.

E. L. Swife was sometime Keeper of the Crown Jewels in London.

Canvas, 30 by 25 (0·76 × 0·64).

Bequeathed by Mrs. M. E. A. Cuppage, 1925.

ORCHARDSON (Sir William Quiller), 1835–1910

Born in Edinburgh ; entered the Trustees' Academy, 1850, and studied under Scott Lauder, becoming the leader of a band of students, including G. P. Chalmers, William McTaggart, John Pettie, Tom and Peter Graham, and John MacWhirter. After exhibiting at the R.S.A., he came to London, 1862, and exh. from 1863 at the R.A. ; A.R.A., 1868 ; R.A., 1877 ; knighted, 1907. Besides subject pictures, he painted a number of portraits, among them the "Master Baby" (the artist's wife and child), of 1886, and "Sir Walter Gilbey," 1891. Died in Portland Place.

1519 Her First Dance

Girl in the 18th century dress standing up with diffidence to dance the minuet with a young man who, with self-confidence, attitudinises opposite to her ; right and left, people looking on ; background, two musicians, one at a spinet, and the other playing on a kit. Insc. "W. Q. ORCHARDSON, 1884." Exh. Special Exhibition, King Street Galleries ; Jubilee Exhibition, Manchester, 1887 ; "Exposition Universelle," Paris, 1889.

Canvas, 40 by 54¼ (1·02 × 1·38).

Tate Gift, 1894.

1520 The First Cloud

Lady in white satin walking away through the columned opening of a large drawing-room ; her husband, in evening dress, stands upon the rug, hands in pockets, back to the fire ; a rosy light is cast by the lamp on the table near him. Insc. "W. Q. ORCHARDSON, 1887." A painting now in Australia, of which this is a replica, was at the R.A., 1887.

Canvas, 32¾ × 47¾ (0·83 × 1·21).

Tate Gift, 1894.

1521 Her Mother's Voice

In an arm-chair by a tea table a gentleman is seated, a newspaper on his knees, listening to the singing of his daughter, seated at a grand piano, while a young man turns over the leaves of the music ; a large window looking into a conservatory, a lighted lamp, fills most of the background. Exh. R.A., 1888, and Guildhall Gallery, 1894.

Canvas, 40 by 58½ (1·01 × 1·48).

Tate Gift, 1894.

1601 Napoleon on Board the " Bellerophon "

On the quarter-deck the deposed Emperor stands alone in drab overcoat and cocked hat, looking across the sea to the land which he is leaving ; behind him, against the main-sail, stand his staff with various expressions of distress and sympathy ; from left to right, Col. Planat, General Montholon, Surgeon Maingaut, Count Las Cases, Generals Savary, Lallemand, and Bertrand ; the boy Las Cases leans upon the rail ; on the deck below are two midshipmen conversing. A small version of the picture was sold at Christie's, 1909.

Canvas, 65 by 98 (1·65 × 2·49).

Exh. R.A. and Chantrey Purchase, 1880.

3212 Portrait of Mr. Charles Moxon

Three-quarters length standing figure ; clean-shaven face ; iron-grey curly hair ; facing right, seen three-quarters face ; black velvet coat, loose grey tie ; right hand in pocket, left holding a cheroot. Background, tapestry, grey-brown in colour ; right, small table with a fan and other objects.

Canvas, 46 by 33 (1·17 × 0·84).

Bequeathed by Lady Orchardson, 1917.

3213 Portrait of Mrs. Charles Moxon

Three-quarters length, full-face, a lady in black with gold ornament round her neck ; seated at a small table with a chess board and chess-men, a pawn in her right hand, her left on the edge of the table ; background, tapestry yellow-brown colour ; left, blue and white vase.

Canvas 46 by 33 (1·17 × 0·84).

Bequeathed by Lady Orchardson, 1917.

ORPEN (Sir William), R.A.

2940 The Mirror

Girl seated against a green wall with yellow dado ; she leans slightly forward, her hands on her knees, her feet on an olive-green footstool ; in a white muslin blouse, and a black skirt draped with a grey shawl ; grey felt hat trimmed with shot pink and brown ribbon and a brown feather ; her hair loosely gathered together by a black bow ; left, a mahogany chest with blue and white sweet-peas in a wineglass ; on the wall, near left centre, a black-framed circular mirror ; above the mirror three framed drawings hang on the wall. Signed " W. Orpen, 1900."

Canvas, 20⅜ by 16 (0·52 × 0·40).

Presented by Mrs. Coutts Michie through the N.A.C.F., in memory of the McCulloch Collection, 1913.

2997 The Angler

Half-length ; girl in a hat trimmed with blue and wings ; in a grey coat with black lace scarf, a fishing rod in her folded arms ; full-face against background of luminous sky. Signed " Orpen."

Canvas, 36 by 34 (0·91 × 0·86).

Presented by the National Loan Exhibitions Fund, 1914.

3530 The Model

Right, A. W. Rich, landscape painter, seated in armchair, in shirt sleeves, blue-grey trousers, grey waistcoat, cigar in mouth, painting at an easel; left, a naked woman on an indigo-coloured sofa, with two black and white striped cushions; above her a picture in a gold frame; bottom left-hand corner, a stool with an open box of water-colours; grey-green background.

Water-colour, 20½ by 26½ (0·52 × 0·67).

Presented by Sir R. C. Witt through the N.A.C.F., 1920.

3549 Lady Orpen

Three-quarters length, left; head turned almost full-face to spectator; blue eyes, red hair; black silk dress, white muslin sleeves under a shawl of light and dark blue-yellow straw hat with black feather and white lace veil, surmounted by a long drooping black veil; both hands raised holding veil under her chin; landscape background with black stormy sky. Signed "Orpen."

Canvas, 38 by 34 (0·96 × 0·86).

Presented by Mr. A. A. de Pass, 1920.

3628 Sir William McCormick

Full-length; three-quarters face; seated in an armchair, right leg over left, left arm resting on the chair; right hand holding waistcoat; grey suit; dark curtain in background.

Canvas, 41 by 51 (1·04 × 1·29).

Exh. R.A. and Chantrey Purchase, 1922.

4400 Portrait of Dame Madge Kendal

Three-quarters length figure of the famous actress, seated, right, facing left, head turned towards the spectator; left hand raised with finger resting on her cheek; right hand holding a handkerchief; brown dress showing a bright red low-necked vest; pearl necklace; a bonnet trimmed in black and white; dark curtains in background.

Canvas, 40 by 34 (1·02 × 0·86).

Exh. R.A., 1928.

Presented by Dame Kendal, 1928.

OSBORNE (Walter) 1860–1903

Educated at Rathmines School, Dublin; studied art in Antwerp; painted landscapes and street scenes with figures; in early years painted much in Normandy and Brittany, and afterwards in Berkshire, Sussex, Worcestershire, and at Rye; in later years he lived in Dublin, and painted the life of the poor in that city.

1712 Life in the Streets: Hard Times

In an old street, near St. Patrick's Cathedral, a man with blue apron seated smoking a clay pipe on an old box in charge of his barrow of oranges and apples; people are gathered round an old woman's stall of earthenware; snow on roofs and awnings, a church tower is seen against the sky which is clearing. Signed "Walter Osborne."

Pastel, 21½ by 14 (0·54 × 0·35).

Exh. R.A. and Chantrey Purchase, 1892.

OWEN (Rev. Edward Pryce), 1788–1863

Educated at St. John's, Cambridge; travelled in France, Belgium, Italy, the Levant, Germany and Switzerland, making numerous drawings, from which he produced pictures and etchings; contributed several plates to his father's "History of Shrewsbury," 1825, and issued "Etchings of Ancient Buildings in Shrewsbury," 1820–1; died at Cheltenham.

2408 The Old Welsh Bridge, Shrewsbury

After a picture by Paul Sandby, probably one exh. at R.A., 1801; Insc. "The Old Welsh Bridge, Salop, P. Sandby, pinx. Etched by E. P. Owen, M.A., 1821." A plate of the same subject, dated 1820, appears in "Owen's Etchings of Ancient Buildings in Shrewsbury," London, 1820–1.

Etching, 12 by 16 (to plate mark) (0·30 × 0·40).

Presented by Mr. Edmund Houghton, 1898.

PALMER (Samuel), 1805 1881

Born at Newington; exh. first at R.A., 1819; *c.* 1821 met John Linnell, who gave him instruction and introduced him to Blake, 1824; 1826, ill-health led to his leaving London; lived at Shoreham, near Sevenoaks, and painted pastoral subjects; influenced by Blake's engravings for Thornton's "Pastorals"; visited Italy 1837–9; A.R.W.S., 1842; R.W.S., 1853. He alternated between English pastoral scenes and ideal classic compositions, illustrating Virgil, Spenser and Milton; also practised etching; died at Reigate.

3312 The Bright Cloud

Foreground, a knoll with a shepherd and a girl reclining, left; the girl is fingering a pastoral pipe; sheep, right; middle distance, trees, and left, a lane; right, a church spire and beyond a woodland valley; in the sky a bank of cumulus clouds lit by the setting sun; done in Kent between 1826–1833, *c.* 1829.

Pen and ink, and wash, 10 × 10¾ (0·25 × 0·30).

Presented by Mr. Hugh Blaker, through the N.A.C.F., 1917.

3697 Coming from Evening Church

Foreground, passing from middle distance to right, a procession of men, women and children, in blue, red and yellow, coming from church; middle distance, centre, a church with a spire; hills beyond; rising moon; trees right and left; cottage in right foreground. Painted at Shoreham, Kent, 1830.

Ex Coll. John Giles, sold at Christie's, 1881.

Tempera on canvas, 12 by 7¾ (0·30 × 0·19).

3698 A Church among Trees

Foreground, left, a road, three figures; right, stacks of corn and a dark tree silhouetted against the sky; middle distance, a dip in the land with trees, right and left, church on rising ground, centre; hills beyond.

Ex Coll. John Giles (Christie's, 1881).

Wash drawing, 6 by 7¼ (0·15 × 0·18).

3699 The Harvest Moon

Hilly landscape; foreground, five figures in the shadow of trees; middle distance, a cornfield in moonlight, figures reaping and binding corn; background, a conical hill with wooded slopes and crowned with a ruin; crescent moon rising beyond.

Ex Coll. John Giles (Christie's, 1881).

Wash drawing, 6 by $7\frac{1}{4}$ (0·15 × 0·18).

3700 Moonlight Landscape with Sheep

Foreground, a moonlit field, partly in shadow (left), flock of sheep in repose, and two figures reclining on a bank; middle distance, trees in a valley, right and left; hilly country beyond; a crescent moon rising, left centre.

Ex Coll. John Giles (Christie's, 1881).

Wash drawing, 6 by $7\frac{1}{4}$ (0·15 × 0·18).

3701 Landscape: Girl standing

Foreground, a steep ploughed field to right corner; a ploughshare, left; a girl standing, left centre; two sheep and a tree, right; middle distance, lower ground; masses of trees, centre and left; a cottage, extreme left; hills beyond.

Wash drawing, $4\frac{1}{2}$ by $5\frac{1}{4}$ (0·11 × 0·13).

Nos. 3697-3701 purchased out of the Grant-in-Aid, "T" Fund, from Mrs. John Richmond, 1922.

3868 Rising Moon

Left foreground, a man with a dog driving home two bulls; a chestnut tree behind him; a fallen tree, right; cottages, with smoke rising, in the valley, middle distance; dark hills behind, full moon appearing over the ridge; dark clouds.

Etching, $5\frac{1}{4}$ by 8 (0·13 × 0·20).

3869 Sleeping Shepherd

Foreground, a flock of sheep resting; a shepherd with a crook seated asleep, left centre; trees, right and left; distant hills centre, crescent moon above.

Mezzotint, $5\frac{7}{8}$ by 7 (0·15 × 0·18).

Nos. 3868 and 3869 presented by Mr. Herbert Linnell, 1924.

PARKER (Harold)

2265 Ariadne

Ariadne, deserted by Theseus, has cast herself down on the shore; she kneels with arms extended on a rock in front of her.

White marble, 44 in. *h.* (1·11).

Exh. R.A. and Chantrey Purchase, 1908.

PARSONS (Alfred), 1847–1920

Born at Beckington, Somerset; for a time clerk in General Post Office; no regular art education, but engaged in black and white illustration, chiefly for *Harper's Magazine*; about 1870 devoted himself to painting, particularly flower and garden subjects; A.R.A., 1897; R.A., 1911; P.R.W.S., 1913; died at Broadway, Worcestershire.

1589 "When Nature Painted all Things Gay"

A country lad, making a whistle out of a stick, seated by a stream that trickles through a blossoming orchard, his sheep and lambs graze and sport among the buttercups. Signed "ALFRED PARSONS."

Canvas, 41½ by 59½ (1·05 × 1·51).

Exh. R.A. and Chantrey Purchase, 1887.

PARTON (Ernest)

1628 The Waning of the Year

A birch sheds its golden leaves on yellow fern beside a silvery pool; beyond a sunny hill-side veiled in mists of autumn. Insc. "ERNEST PARTON. 1879."

Canvas, 71½ by 51½ (1·81 × 1·30).

Exh. R.A. and Chantrey Purchase, 1879.

PEACOCK (Ralph)

1672 Ethel

Young girl in black, golden hair over her shoulders, on a wooden stool against carved oak panelling. Signed "RALPH PEACOCK."

Canvas, 51½ by 28½ (1·30 × 0·72).

Exh. R.A. and Chantrey Purchase, 1898.

1772 The Sisters

Two girls seated side by side; the elder in mauve, blouse and black skirt, reads from an open book with clasps and gilt edges; the younger, with wavy auburn hair, is listening, hands clasped on her knees; in grey dress; looking at the spectator. Insc. "RALPH PEACOCK, 1900."

Canvas, 50¾ by 35 (1·29 × 0·89).

Presented by the painter, 1900.

PEGRAM (Henry Alfred), R.A.

1756 Ignis Fatuus

A woman seated on a throne, her right hand supporting her head, forsaken, like the broken bow at his feet, by the man to her right, in cloak and helmet, who stretches up his arms above her towards human heads with wings of birds and bats, chimeras of his imagination and desires. Insc. "HENRY PEGRAM, 1889."

Bronze, high relief. Circular, 20 in. (0·51).

Exh. R.A. and Chantrey Purchase, 1889.

1945 Sibylla Fatidica

An aged sibyl in hooded cloak gazing into a crystal globe, and reading the future to a woman who has fallen across her knees in despair at the decree of the Fates; round the base are the twelve signs of the Zodiac. Insc. "HENRY PEGRAM, 1904."

Blanco duro marble, 60 *h.*, on base of verde mare (1·52).

Exh. R.A. and Chantrey Purchase, 1904.

PENLEY (Aaron Edwin), 1806 or 7–1870

Exh. at R.A., 1835–1869, chiefly known as a teacher of drawing and water-colour painter; member of R.W.S., 1838; withdrew in 1856, was re-elected Associate in 1859; from 1851 until its dissolution Professor of Painting to the Hon. East India Company's Military College, Addiscombe; held a similar post at Woolwich until his death; died at Lewisham.

2390 Hyde Park Corner, 1840

View from the park; left, the gateway, with the triumphal arch for the Wellington Monument, Apsley House and other buildings; right, foreground, trees. Insc. "A. PENLEY. In Hyde Park. April 25th, 1840."

Pencil and white on brownish paper. 19½ by 13½ (0·49 × 0·34).

Presented by Dr. E. J. Steegmann, 1908.

2391 Torre Wood

A group of farm-buildings and trees. Insc. "Ruins at (?) Torre Wood. A. PENLEY, July 16th, 1842."

Pencil on cream paper, 10 by 12⅞ (0·25 × 0·33).

Presented by Dr. E. J. Steegmann, 1908.

2392 Willows and Barge

Sketch on a stream. Beyond the trees is a little hut.

Pencil on cream paper, 9 by 12⅝ (0·23 × 0·32).

Presented by Dr. E. J. Steegmann, 1908.

2393 An Oak Wood

Pathway through a wood to a fence; foreground, an oak; others sketched in. Insc. "A. PENLEY. At Southampton."

Pencil on cream paper, 6 by 10 (0·15 × 0·25).

Presented by Dr. E. J. Steegmann, 1908.

PENNY (Edward), 1714–1791

Born at Knutsford; studied in London, visited Rome; exh. R.B.A. 1762–68; R.A., 1769–82; Foundation Member of R.A., 1768. Died at Chiswick.

3570 Mrs. Elizabeth Graves

Head and shoulders, full face, eyes to right; small ruff collarette; low dress. Inscr. "Grandmother of Henry Graves of 6, Pall Mall."

Canvas, 14½ by 12½ (0·37 × 0·32).

Daughter of Mr. Bull: m. Robert Graves, Printseller, of Catherine Street, London. In July, 1828, the property of her grandson, Henry Graves, 6, Pall Mall, of Moon, Boys & Graves.

Presented by Mr. Algernon Graves, 1920.

PEPLOE (S. J.)

4224 Tulips

White vase with pink, mauve and yellow tulips, centre ; in front, left, a glass vase with yellow tulip and leaves ; farther back, left, white dish with apples ; on a table with purple-grey cloth. Signed " PEPLOE."

Canvas 22½ by 18½ (0·57 × 0·47).

Exh. Reid & Lefèvre, 1926-27.

Purchased out of the Clarke Fund, 1927.

PEPPERCORN (Arthur Douglas), 1847-1924

Born in London ; educated at the Ecole des Beaux-Arts, Paris, under Gêrome ; member of the International Society of Sculptors, Painters and Gravers. Died at Ashtead, Surrey.

3035 The Path by the River

Right, river with a barge in distance ; behind, a belt of trees ; left, rising bank with figure on path leading to dark clump of trees.

Signed " PEPPERCORN " left-hand bottom corner.

Canvas, 36 by 54 (0·99 × 1·37).

Presented by the National Loan Exhibitions Fund Committee, 1915.

PETTIE (John), 1839–1893

Born in Edinburgh ; studied drawing in the Trustees' Academy ; entered the Life School of the R.S.A., worked under Scott Lauder ; first exh. R.S.A., 1859 ; in the same year began illustrating, but abandoned this, 1864 ; two years later settled in London ; first exh. at R.A., 1860 ; A.R.A., 1866 ; R.A., 1874 ; from 1880 onwards painted many portraits ; died at Hastings.

1582 The Vigil

A newly-created knight in the robes of his election kneels at the high altar of a church, keeping his vigil preparatory to a life of knight-errantry ; his armour, dedicated to the service of chivalry, on the step of the altar before him. Signed " J. PETTIE."

Canvas, 45 by 66 (1·11 × 1·67).

Exh. R.A. and Chantrey Purchase, 1884.

2434 Portrait of the Artist

Head and shoulders, three-quarters, right. Insc. " J. PETTIE, 1882 " ; exh. R.A. (Winter Exhibition), 1894 ; Nw. G., 1908.

Canvas, 11½ by 9¼ (0·29 × 0·23).

Presented by Mr. John MacWhirter, 1909.

PHILIPS (Charles), 1708-1747

Son of R. Philips ; died in London.

1982 A Garden Party

Lady with a baby on a bench ; left, lady in pink, right, one in blue, both standing ; man resting his arm on the back of the bench ; older man, in claret-coloured coat and breeches, seated, left foreground, a miniature in left hand ; fruit basket upset, in front.

Canvas, 29 by 24¼ (0·73 × 0·61).

Bequeathed, as by Hogarth, by Mrs. A. Seely, 1905.

PHILIPS (Thomas), 1770–1845

Born at Dudley; learnt glass-painting; came to London, 1790, employed by West to paint on the window of St. George's Chapel, Windsor; A.R.A., 1804; R.A., 1808; Professor of Painting, 1825; died in London.

339 Wood Nymph

Nymph with bare shoulders reclining by a brook; half-figure.
Canvas, 27 by 35 (0·68 × 0·89).
Vernon Collection, 1847.

PHILLIP (John), 1817–1867

Born in Aberdeen; went to London as a stowaway, 1834; placed as pupil under M. Joy; entered R.A. Schools, 1837, exh. there, 1839; returned to Aberdeen, 1840; was employed in painting portraits; in 1851–2 paid his first visit to Spain; stayed at Seville and painted many pictures, earning the nickname of "Spanish Phillip," and developing the line of Wilkie's later work. His brilliant copy (Diploma Gallery) of part of "Las Meninas" shows how he studied Velazquez. A.R.A., 1857; R.A., 1859; visited Italy, 1866; ill-health brought him back to London, where he did from a paralytic stroke.

1534 The Promenade

Spanish lady, green silk skirt, yellow kerchief, black mantilla against a blue sky; a red-handed fan in left hand; behind her a passer-by raises his tasseled hat in salutation; other ladies are taking the air. Initialed and dated 1859. Ex Coll. Charles Skipper, 1884.
Canvas, 29¾ by 22 (0·75 × 0·56).
Tate Gift, 1894.

1907 Gossips at a Well

Scene in Southern Spain; two ragged but gaily dressed muleteers gossiping with girls who come to draw water; an old woman, right, lowers her pitcher for a boy to drink from; a dog laps the water from the ground; a seller of cooling drinks and his customers seen through the archway, left; a building with Moorish windows, distance. Initialed as in No. **1534**, and dated 1860; exh. R.A., 1861.,
Canvas, 35½ by 48½ (0·90 × 1·23).

1908 The Prison Window

A weeping woman lifts her child to the barred window of a Spanish prison; the prisoner reaches his arms through the grating, and presses his face against it to embrace the child; right, an old woman holds a sentinel in talk; under an archway the tower of the prison buildings in the distance; a sentinel patrolling the battlements. Initialed as in No. **1534**, and dated "Sevilla, 1857" exh. R.A. 1857.
Canvas, 41 by 27½ (1·04 × 0·70).

Nos. **1907** and **1908** bequeathed by Mr. Charles Gassiot, 1902.

PHILPOT (Glyn W.), R.A.

3002 The Man in Black

Half-length, young man in black coat and soft black conical cap; his right arm held behind him, against a warm grey wall; head turned, three-quarters, right. Signed "G. P., 1913."

Canvas, 30 by 27 (0·76 × 0·68).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3218 A Young Breton

Three-quarters length, young man, head turned sharply to the right, seen in profile; short hair cut straight, parted in the middle; clean shaven; in black jersey, with short sleeves, cut low at neck; belt with metal buckle round waist; hands in the pockets of baggy velvet trousers. Insc. "Glyn Philpot."

Canvas, 50 by 40 (1·27 × 1·01).

Exh. R.A. and Chantrey Purchase, 1917.

PICKARD (Louise), 1865–1928

Born in Hull; drew and painted from childhood, but not till 1895 was she allowed to study in London; studied at the Slade School, 1898-1900; studied in Paris, working at Sculpture under Waldman; exh. at the N.E.A.C.

Memorial Exhibition of her work, Alpine Club Gallery, October, 1928.

4426 The Green Balcony

Balcony of house by the river; green railings; right, a cane armchair with cushion; left, the river and trees with a bridge in distance.

Canvas, 25 by 30 (0·63 × 0·76).

No. 78 at Memorial Exhibition, Alpine Club Gallery, 1928.

Presented by Miss Christina M. Rivington, 1928.

PICKERSGILL (Frederick Richard), 1820–1900

Taught by F. Witherington; studied at R.A. Schools; exh. illustrations of Shakespeare and romantic historical subjects, 1839; won a prize in the Westminster Hall competition, 1843; A.R.A., 1847; R.A., 1857; exh. 50 pictures at R.A. and six at B.I. (1841-7); executed designs for Dalziel's Bible; appointed Keeper and Trustee of the R.A., 1873, resigned, 1887; died in the Isle of Wight.

445 Amoret, Æmylia and Prince Arthur in the Cottage of Slander. (Spenser, "Faërie Queene," Book v).

[Home Office]

Centre, Amoret and Æmylia in pink and white embracing; right, Prince Arthur in chain armour asleep; left, Slander with a white cloth over the head, lying on a mattress and yellow blanket, eyeing them.

Engraved by G. A. Periam.

Canvas, 23 by 34½ (0·58 × 0·87).

Vernon Collection, 1847.

PICKERSGILL (Henry William), 1782–1875

Born in Spitalfields; student at R.A., and exhibitor, 1806; A.R.A., 1822; R.A., 1826; contributed chiefly portraits, but a few landscapes, and later several fancy subjects; librarian of R.A., 1856; retired 1872; died in London.

416 Portrait of Robert Vernon

The donor of the "Vernon Gift" of 157 pictures and sculpture, presented to the nation December 22, 1847; seated, half-length; a pet spaniel on his knees. Vernon was born in 1774; made his fortune as a contractor for army horses, and bought pictures from 1820 under the advice of George Jones, R.A. Died on May 22, 1849, buried in the church of Ardington, Berkshire. Painted in 1846.

Canvas, 56 by 44 (1·42 × 1·11).

Vernon Collection, 1847.

417 Syrian Maid [Mall House]

Syrian maid gazing at flowers; half-length, life-size; exh. R.A., 1837.

Canvas, 35 by 27½ (0·89 × 0·70).

Vernon Collection, 1847.

791 The Nun [Newcastle]

Half-length, life-size.

Canvas, 35 by 27 (0·89 × 0·68).

Presented by the painter, 1868.

PINWELL (George John), 1842–1875

Born at High Wycombe; entered St. Martin's Lane School, and, 1862, Heatherley's, producing his first illustrations; also drew for Elkington's, silversmiths; became a semi-apprentice to J. W. Whymper, engraver, when Fred. Walker had just left him, and thus came to know Mr. North; worked for *Good Words*, *Cornhill*, and other publications; in 1864 made the personal acquaintance of the brothers Dalziel, and began to work on the "Arabian Nights," and his most important work, the "Goldsmith." In 1865 his first work in colour was exh. at the Dudley Gallery; A.R.W.S., 1869; R.W.S., 1871; owing to ill-health, visited Tangier; returned in 1875 to England and died.

2689 The Pied Piper of Hamelin: The Children (Study)

The piper in red robe and cap advancing to left, followed by a group of children; river in background, left; behind, evening sky with crescent moon above a church tower, and figures of women.

Study for the water-colour (12 by 21) exh. at the R.W.S., 1871.

Body-colour, 6⅞ by 11⅝ (0·17 × 0·29).

Presented by Mr. A. A. de Pass in memory of Ethel, his wife, 1910.

2690 Strolling Players (Study)

Foreground, a man tramps along a road tuning a fiddle, a woman behind, followed by a dog; a child by the roadside; background, a waggon, with children; a man at the horse's head. Insc. "G. J. P."

Body-colour, 10½ by 14¾ (0·26 × 0·37).

Presented by Mr. A. A. de Pass in memory of Ethel, his wife, 1910.

3625 Landscape

Landscape with part of a church, right ; small trees, left ; low-lying hills in background.

Water-colour, 6 by $5\frac{3}{4}$ (0·15 × 0·14).

Presented by Capt. H. Reitlinger through the N.A.C.F., 1922.

3973 By the Dovecot

Illustration to poem by Robert Buchanan in "Wayside Posies," 1867, p. 35, "Picture Posies," 1874, p. 18, "English Rustic Pictures," 1882. Engraved by the Brothers Dalziel. Insc. (monogram) "G. J. P., 1865," and "Dalziel *Sc.*"

Wood-engraving, proof on India paper, $6\frac{1}{4}$ by 5 (0·16 × 0·13).

Purchased out of the Duveen Drawings Fund, 1924.

4023 Shadow and Substance

Illustration to a poem in "Wayside Posies" (1867). Insc. with monogram "G. J. P." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{1}{4}$ by 5 (0·16 × 0·13).

4024 The Shadow

Illustration to a poem in "Wayside Posies" (1867). Insc. with monogram "G. J. P." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{5}{8}$ by $4\frac{3}{4}$ (0·17 × 0·12).

4023 and **4024** presented by Mr. Gilbert Dalziel, 1924.

4056 Mrs. Malcombe giving instructions for her Funeral to her Sons

Illustration to "Fated to be Free," by Jean Ingelow, in "Good Words," Jan., 1875. Drawn in 1874 and engraved by Swain. Inscr. "G. J. P. 74" and "Scain sc."

Wood-engraving touched, burnished proof on India paper, $4\frac{3}{4}$ by $6\frac{1}{2}$ (0·11 × 0·16).

4057 Interior of a Barn with Figures and a Lamb

Inscr. (monogram) "G. J. P. 1866" and "Dalziel sc."

Wood-engraving, proof on India paper, $6\frac{1}{2}$ by $4\frac{7}{8}$ (0·16 × 0·15).

4056 and **4057** presented by Mr. Harold Hartley, 1925.

4084 Visiting the Poor

Cottage interior ; lady seated, left, chatting with an old lady seated, right ; a child in right corner, leaning on a chair ; staircase in background. Signed "G. J. P."

Water-colour, $7\frac{1}{4}$ by $5\frac{1}{2}$ (0·18 × 0·14).

4085 The Connoisseurs

Three ladies seated, left, gazing at a small statue of Cupid, right ; tapestry background. Signed with monogram.

Water-colour, pen and ink and Chinese white, $4\frac{1}{2}$ by $5\frac{5}{8}$ (0·11 × 0·14).

Nos. **4084** and **4085** bequeathed by Mr. John Lane, 1926.

PISSARRO (Lucien)

3179 High View, Fishpond

Hills at Fishpond, in Dorset ; foreground, left, a road with a woman and group of houses ; right, bushes and sloping fields ; middle distance, fields with hedges, houses and roads ; hills in the distance, luminous blue sky with white clouds. Insc. with monogram, " L. P., 1915."

Canvas, 21 by 25½ (0·53 × 0·64).

Presented by the Contemporary Art Society, 1917.

3852 Ivresse d'Amour (Livre de Jade)

Illustration to " Le Livre de Jade," by Judith Gautier (Eragny Press).
Woodcut, colour and gold, circular 2⅞ diam. (0·07).

3853 Le Miroir (Livre de Jade)

Illustration to " Le Livre de Jade," by Judith Gautier (Eragny Press).
Woodcut, colour and gold, circular, 2⅝ diam. (0·07).

3854 Ronsard

Illustration to " Ronsard " (Eragny Press).
Woodcut, colour, 4½ by 3⅝ (0·11 × 0·09).

3855 Landscape

Woodcut, 3⅛ by 3 (0·08 × 07).

Nos. 3852–3855 purchased out of the Duveen Drawings Fund, 1924.

3856 The Sleeping Beauty

Woodcut, black and white and gold, two blocks, each 4⅜ by 3½ (0·11 × 0·07).

3857 Jeune Fille Assise

Woodcut, 6⅛ by 2⅜ (0·15 × 0·06).

Nos. 3856, 3857 presented by the artist, 1924.

3865 Les Amandiers : Le Lavandou

Sunlit landscape in South of France ; foreground, right, a ploughed field ; centre, from left to right, a row of almond trees in blossom along a grassy path ; left, ploughed land ; middle distance, pine trees and cottages ; hills in distance ; sun-suffused mist in the valley ; luminous green-blue sky.

Signed " L. P., 1923." Exh. N.E.A.C., 1923.

Canvas, 23½ by 28½ (0·60 × 0·72).

Purchased of the Clarke Fund, 1924.

PLATT (John)

3875 The Port of St. Tropez

St. Tropez harbour from above ; sailing boats along the quay-side, part of which, with figures, is in foreground, left ; middle distance, quay with boats, trees and buildings ; hilly land in distance. Signed " John Platt, St. Tropez, September, 1922."

Pencil and wash drawing with notes of dull orange in water-colour and touches of Chinese white, 13¼ by 10¼ (0·34 × 0·26).

Purchased out of the Duveen Drawings Fund, 1924.

POMEROY (Frederick William), 1857-1924

Studied at Lambeth School of Art under Dalou; entered R.A. Schools, 1881; gold medal and travelling studentship in sculpture, 1885; regular exhibitor at R.A. from that year; went to Paris, worked under Mercié before going to Rome; A.R.A., 1906; R.A., 1917: awarded medals at Paris and Chicago Exhibitions, 1900; made many public monuments in Great Britain and Colonies; the best known are Robert Burns (centenary statue) Paisley; W. E. Gladstone (Westminster: Houses of Parliament); Dean Hole (Rochester Cathedral); Lord Dufferin (Belfast); Lord Curzon (Calcutta); R. P. Bonington (Nottingham); Oliver Cromwell (St. Ives: Hunts); also executed a number of ideal figures, such as "Dionysos" in this Gallery (1891), "The Spearman," "The Piping Boy," "The Potter," "Love the Conqueror," etc.; one of the sculptors chosen to decorate the City Hall of Cardiff. Died at Cliftonville.

1759 The Nymph of Loch Awe

The nymph lies on right side by rising water, right arm under head; left arm thrown behind her. Insc. "F. W. POMEROY, *sc.*, 1897."

Marble, 10 *h.* (0·25), including the plinth of Mexican onyx.

Exh. R.A. and Chantrey Purchase, 1897.

1762 Dionysos

Bacchus lifting the wine-cup above his head with the left hand; the right holds a vine branch at his side; vine leaves are twined round his head. Insc. "F. W. POMEROY, *sc.* '91."

Bronze, 20 *h.* (0·51).

Presented by Mr. Henry J. Pfungst, 1898.

POOLE (Paul Falconer), 1807–1879

Born at Bristol; first exh. at R.A., 1830; exh. at B.I. and R.B.A., 1833-1835. In 1843 sent to the Westminster Hall competition a cartoon, "The Death of King Lear," and gained a prize of £300 in 1847, his subject being "Edward the Third's generosity to the Burgesses of Calais"; A.R.A., 1846; R.A., 1861; died at Uplands, Hampstead.

1091 The Vision of Ezekiel

Foreground, centre, seven figures grouped round the Prophet, gazing at the vision, left; background, mountains, mists and stormy sky.

"And I looked and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire. Also out of the midst thereof came the likeness of four living creatures."—*Ezekiel* i, 4, 5.

Canvas, 53¼ by 73¼ (1·35 × 1·86).

Bequeathed by the painter, 1879.

2314 The Vision of Ezekiel (A Study)

A first idea for No. **1091**. The colour of this sketch is stronger and many details were altered in the final composition.

Oil upon paper, 20⅞ by 29½ (0·53 × 0·75).

Purchased from Mr. W. Foot out of the Lewis Fund, 1908.

POTTER (Frank Huddlestone), 1845–1887

Born in London; studied at Heatherley's, R.A. Schools and Antwerp; first exh. at R.A., 1870; from 1871–1885 exh. chiefly at R.B.A., becoming a member, 1877; "A Quiet Corner," exh. at opening of G.G., 1887, attracted notice, but his health had given way, and he died the day the exhibition opened, May 3, 1887.

2108 A Music Lesson

Lamplight scene; at a cottage piano, nearly facing the spectator, a child, seated right and facing left, teaching a smaller child; she indicates the notes on the sheet of music with a pointer; left hand rests upon the keys; her frock is pomegranate colour, that of the smaller child an intense green, both have reddish hair; the wall is green, broken by a gilt picture frame; dark panels and screens, right and left. To the right a small table with a blue vase on a citron-coloured cloth; on a stand, left, lies a Japanese doll; a small vase of flowers on the piano. On the back of the panel are two beginnings of studies and a chalk inscription, "A Music Lesson, by FRANK H. POTTER. Finished Jan. 1887."

Wood, 20 by 28½ (0·51 × 0·72).

Purchased from Mr. Percy Thomas out of the Clarke Fund, 1907.

2214 Little Dormouse

A little girl, red hair and dark eyes, apparently the same model as in No. 2108, seated, seen to the knees, in bright green with white at neck and wrists; holds on her lap with her left hand a white bowl with blue stripes, containing bread and milk, a spoon in her right; looks up towards the spectator; deep blue background.

Canvas, on wood, 22⅛ by 18⅝ (0·56 × 0·47).

Presented by Amy, Lady Tate, 1908.

3342 Nothing to do

A little girl in pink dress, standing, back against an easel, both arms raised, holding on to it; dark background.

Canvas, 16¼ by 9½ (0·41 × 0·24).

Presented by Mr. W. C. Corke, through the N.A.C.F., 1918.

POYNTER (Ambrose), 1796–1886

Trained as architect in the office of John Nash; travelled in Italy, Sicily and Ionian Islands; studied water-colour drawing with Thomas Shotter Boys, and in Paris, where he formed the intimate acquaintance of R. P. Bonington. Inspector of the Schools of Design connected with the School of Art established in 1836 at Somerset House; an original member of the Institute of British Architects; died at Dover.

1716 A Street

Old gabled street; one house with shop-front, has shutters up; another, right, wood with tiled roofs, has signboard over door on which is written "The Sergeant's Head, I. Stevens."

Water-colour and lead pencil, 6¼ by 8¾ (0·15 × 0·22).

Presented by Miss H. M. Poynter, 1898.

1717 Northleach Church, Gloucester

East end and tower of late Gothic church; perpendicular additions and alterations; tombstones in foreground; on one of them is written "Northleach Church, Gloucestershire."

Lead pencil, 6½ by 4½ (0·16 × 0·11).

Presented by Miss H. M. Poynter, 1898.

POYNTER (Sir Edward John), 1836–1919

Born in Paris; son of Ambrose Poynter, architect; great grandson of Thomas Banks, sculptor; studied at Leighs Academy; R.A. Schools; Gleyre's Studio, 1857, and Ecole des Beaux-Arts, Paris; influenced by Leighton at Rome, 1853; friendly with Du Maurier in Paris, 1857; first exh. R.A., 1861; designed decorative works, chiefly during earlier life, such as mosaics for Houses of Parliament and for St. Paul's Cathedral, fresco painting for St. Stephen's, East Dulwich (1871), the "Dragon" subjects for Wortley, 1873, and illustrations for *Once a Week*. Published "Ten Lectures on Art," 1879; painted portraits and landscapes throughout his life, but is best known for his scholarly rendering of Egyptian and Roman subjects: "Faithful unto Death" (1865), "Israel in Egypt" (1867), "Catapult" (1868); "Visit to Æsculapius" (1880); "Idle Fears" (1894); "Ionian Dance" (1895); A.R.A., 1869; R.A., 1876; P.R.A., 1896-1918; first Slade Professor, University College, London, 1871–75; Director of National Gallery, 1894–1905; Director of Art, South Kensington, 1875–81; died in London.

1586 A Visit to Æsculapius

Venus attended by the Three Graces in the enclosed garden before the house of Æsculapius, showing the "hurte" to the god of medicine, seated, with his dog, between the columns of the porch; overhead, a trellis overgrown with honeysuckle; behind, a handmaid in red with a box of ointment; right, another maiden in blue dips a small bucket into the fountain; behind, in the wall of the garden, a gate of gilded bronze and marble with Greek inscription "ΤΩΙ ΑΣΚΛΗΠΙΩΙ" leading to a grove of ilex, through which are seen the fluted columns of a temple; sparrows and doves hover near the goddess, and the staff of Æsculapius, with the serpent about it, is near a flower-bed, left. Signed with the monogram "E.J.P.," and dated "1880."

Canvas, 59½ by 90 (1·51 × 2·28).

Exh. R.A. and Chantrey Purchase, 1880.

1948 Outward Bound

Two children on rocks by the sea watching a boat of a walnut-shell and feather being carried out to sea through an arch in the cliffs; fishing-rod, basket and shells by their side.

Canvas, 19½ *sq.* (0·49).

Bequeathed by Mr. Henry Evans, 1904.

3320 Paul and Apollos

Foreground, two nude men; the left kneeling, with a trowel in right hand, planting a tree; the other, right, standing, bending over to water the plant from a red earthenware jar; in yellow hat; right of

him, a round red earthenware pot; behind is a white wall, with a crimson flower growing, left; beyond, hilly country with ploughed field, and on the hill, left, the white walls of a town; blue sky, with pink and white clouds. Signed on the painted border with monogram "E.J.P.," and dated "July, 1872." Executed as a trial in connection with the mural paintings for St. Stephen's Church, East Dulwich.

Fresco, 24 by 24 (0·61 × 0·61).

Purchased out of the Clarke Fund, 1918.

3950 Twelve Illustrations for "Dalziel's Bible Gallery"

(*a*) Joseph presents his Father to Pharaoh.
Insc. "E. J. P. 64" and "Dalziel *Sc.*"
$5\frac{3}{8}$ by $7\frac{3}{8}$ (0·14 × 0·19).

(*b*) Moses keeping Jethro's Sheep.
Insc. "E. J. P. 1863" and "Dalziel *Sc.*"
$7\frac{1}{8}$ by $6\frac{1}{4}$ (0·18 × 0·16).

(*c*) Moses and Aaron before Pharaoh.
Insc. "E. J. P. 1863" and "Dalziel *Sc.*"
8 by $6\frac{7}{8}$ (0·20 × 0·17).

(*d*) Pharaoh honours Joseph.
Insc. "E. J. P. 1864" and "Dalziel *Sc.*"
$7\frac{3}{4}$ by $6\frac{7}{8}$ (0·20 × 0·17).

(*e*) Moses strikes the Rock.
Insc. "E. J. P. 1865" and "Dalziel *Sc.*"
$8\frac{7}{8}$ by $6\frac{3}{8}$ (0·22 × 0·16).

(*f*) By the Rivers of Babylon.
Insc. "E. J. P. 1865" and "Dalziel *Sc.*"
$8\frac{3}{4}$ by $7\frac{1}{8}$ (0·22 × 0·18).

(*g*) Miriam.
Insc. "E. J. P. 1864" and "Dalziel *Sc.*"
9 by $6\frac{5}{8}$ (0·23 × 0·16).

(*h*) Daniel's Prayer.
Insc. "E. J. P. 1865" and "Dalziel *Sc.*"
$7\frac{1}{2}$ by $6\frac{7}{8}$ (0·19 × 0·17).

(*i*) Joseph before Pharaoh.
Insc. "E. J. P. 1864" and "Dalziel *Sc.*"
$6\frac{7}{8}$ by $7\frac{1}{2}$ (0·17 × 0·19).

(*j*) Joseph distributes Corn.
Insc. "E. J. P. 1864."
$6\frac{3}{8}$ by $7\frac{3}{8}$ (0·16 × 0·19).

(*k*) The Israelites in Egypt: Water Carriers.
Insc. "E. J. P."
$7\frac{5}{8}$ by $5\frac{1}{2}$ (0·19 × 0·14).

(*l*) Moses slaying the Egyptian.
Insc. "E. J. P." and "Dalziel *Sc.*"
7 by $6\frac{1}{4}$ (0·18 × 0·16).

Published 1881. Engraved by the Brothers Dalziel.
Wood-engravings, proofs on India paper.
Presented by Mr. Gilbert Dalziel, 1924.

PRINSEP (Valentine Cameron), 1838–1904

Born in Calcutta; studied Watts, and was influenced by Rossetti; assisted in the decoration of the Oxford Union, 1857, his panel representing the "Love of Sir Pelleas for the Lady Ettarde"; visited Italy with Burne-Jones; went to Paris and worked in the studio of Gleyre, 1859; in Rome, 1860–61; sent his first picture, "Bianca Capella," to R.A., 1862, and exh. there yearly until death; painted portraits as well as subject pictures for Government House, Calcutta; in 1876 revisited India and worked there for more than a year on preliminary studies for the composition by which he is best known, the "Durbar at Delhi," when Queen Victoria was proclaimed Empress of India; A.R.A., 1879; R.A., 1894; Professor of Painting from 1901; died in Holland Park.

1570 Ayesha

Three-quarters length; Eastern girl, in a brown red shawl, holding a large copper vase in her arms.

Canvas, 35½ by 27½ (0·90 × 0·70).

Exh. R.A. and Chantrey Purchase, 1887.

PROCTER (Dod)

4270 Morning

A girl asleep on a bed, full-length, head to right; white night-dress, a sheet wrapped round her; right arm raised; grey background with chair and chest of drawers, left. Signed "Dod Procter, 1926."

Canvas, 30 by 60 (0·76 × 1·52).

Exh. Royal Academy, 1926.

Presented by the "Daily Mail," 1927.

PROUT (Samuel), 1783–1852

Born in Plymouth; taught by a local drawing-master; employed by John Britton in connection with the preparation of his "Beauties of England and Wales;" came to live with him in Clerkenwell for two years, 1802; copied the works of the best topographical draughtsmen of the day, and sketched for Britton's publications. In 1804 exh. at R.A., and continued for several years, sending 28 works; exh. at R.W.S. from 1815; member 1819, sending in all 560 works. He paid the first of many visits to the Continent in 1819, and became celebrated as painter of cathedrals, churches, town-halls and market-places in Normandy; in 1824 and afterwards visited Venice and other parts of Italy and Germany; painter in water-colours to George IV and Queen Victoria; died at Denmark Hill.

1978 A Street in Malines

Three old houses covered with elaborate carvings, and with gables facing the street; the windows varied with white and blue curtains; on the name plate of the side street, right, may be read the words "Krae.....Str....."

Water-colour, 16¼ by 11¼ (0·41 × 0·28).

Bequeathed by Mr. Charles Fraser, 1905.

3430 Glastonbury, Chapel of St. Joseph of Arimathea, from the South-East

Left, ruined gateway of the chapel; right, tower of the church above roofs; behind, two workmen in white shirts building a wall; cloudy sky with gleams of blue. Oil paintings by Prout are rare.

Oil on panel, 12 by 15½ (0·30 × 0·39).

Presented by Colonel Powell, through the N.A.C.F., 1919.

PRYSE (F. Spencer)

3040 War Scenes, 1914

Portfolio, containing nine lithographs.

Presented by the National Loan Exhibitions Fund Committee, 1915.

PYNE (James Baker), 1800–1870

Born in Bristol; came to London 1835, exh. at R.A., B.I., R.B.A.; member R.B.A., 1837; for some years Vice-President; in 1846 visited Switzerland, Germany and Italy, revisited Italy in 1851; published lithographed series of his landscapes; buried at Highgate Cemetery.

1545 Totland Bay [Home Office]

Centre, fisherman's hut, thatched roof, tiled outbuilding against background of sea and distant cliffs; road down to shore, boy and girl on horseback, followed by a dog. Insc. "J. B. Pyne, 1844. 86."

Canvas, 35¾ by 55 (0·91 × 1·39).

Tate Gift, 1894.

RACKHAM (Arthur)

2479 The Dance in Cupid's Alley

Illustration of a poem by Austin Dobson. In an arbour, background, Time is fiddling; Cupid beside him; a screen of foliage opens right, showing the masts in a harbour, and a town; dancers in foreground. Insc. "Arthur Rackham, 104"; exh. R.W.S. (Summer), 1904.

Pen outline and water-colour, 12½ by 23¼ (0·31 × 0·59.)

Bequeathed by Major-General Sir Matthew Gossett, K.C.B., 1909.

RAEBURN (Sir Henry), 1756–1823

Born at Stockbridge, Edinburgh; apprenticed to Gilliland, a goldsmith, who introduced him to David Martin; painted miniatures; to London about 1778; Italy, 1785; established in Edinburgh, 1787; exh. R.A., 1792–1823; A.R.A. and President of R.S.A., Edinburgh, 1812; R.A., 1815; His Majesty's Limner for Scotland, 1822; died in Edinburgh.

1146 Miss Mary Hepburn [N.G.]

Full-length, standing, against pedestal; white dress, broad-brimmed straw hat, lined with silk; orange-coloured scarf round waist; on left arm a cream-coloured shawl with embroidered border; landscape background, russet foliage.

Canvas, 93½ by 59 (2·37 × 1·49).

Bequeathed by Robert Dudgeon, 1883.

1435 Lieut.-Colonel Bryce McMurdo [N.G.]

Seated, full-length, full-face, by a stream, with a fishing-rod; at his feet a fishing basket; dark green swallow-tail coat, nankeen pantaloons, white stockings and shoes; hill background.

Canvas, 94 by 58 (2·38 × 1·47).

Bequeathed by General Sir W. Montagu McMurdo, G.C.B., 1895.

1837 Mrs. H. W. Lauzun [N.G.]

Aged 17; seated on a bank, three-quarters right; white muslin dress, long sleeves; light brown powdered hair, against a dark brown tree. Painted in 1795.

Canvas, 29½ by 24¾ (0·74 × 0·61).

Bequeathed by Miss Henrietta Francis Tod Lauzun, 1900.

2648 Lady Dalrymple

Half-length, three-quarters right; white dress with black mantle, and white head-dress; dark background.

Lady Dalrymple of Hails, daughter of Sir James Ferguson, Bart., Lord Kilkerran. At Christie's, June 14, 1907 (98), bt. Agnew.

Canvas, 29 by 24 (0·73 × 0·61).

Salting Bequest, 1910.

3880 Viscount Melville [N.G.]

Bust length, quarter right, head turned front; scarlet robes with white fur and gold lace, black under-robe, white wig and cravat. Background, dark red-brown curtain.

Canvas, 30 by 25 (0·76 × 0·63).

Henry Dundas, 1742-1811. Lord Advocate, 1775-83; Home Secretary, 1791-4; Secretary for War, 1794-1801; First Lord of the Admiralty, 1804-5; created Viscount Melville, 1802.

Study for whole-length portrait in National Bank of Scotland. Exh. Scottish N.P.G., lent A. W. Inglis; R.A., 1903, lent Sir William Agnew, Coll. C. Morland Agnew. Presented by C. Morland Agnew, through the N.A.C.F, 1924.

3882 Miss Forbes [N.G.]

Bust length, half left, head turned front; white muslin dress open at neck, green and black plaid; hair powdered white; warm-toned landscape background.

Canvas, 29¼ by 24⅝ (0·74 × 0·63).

Colls. Miss Leigh: Fleischmann, 1900.

Presented by F. N. and O. S. Ashcroft in memory of their parents, 1924.

RAMSAY (Allan), 1713–1784

Born at Edinburgh; pupil in London of Hans Huyssing; went to Italy, 1736; worked in Edinburgh, and settled in London about 1762; Painter-in-Ordinary to George III; died at Dover.

4083 Portrait of a Man

Half-length; three-quarters, right; dark grey coat, embroidered waistcoat; grey wig, fresh complexion, a folio under left arm; dark background.

Canvas, 28 by 25 (0·71 × 0·63).

Bequeathed by Mr. John Lane, 1926.

School of RAMSAY

1491 Mrs. Everard

Bust, nearly profile; blue silk dress, with white lace; a mantle edged with ermine fur over right shoulder.

Canvas, 25½ by 21 (0·64 × 0·53).

Presented to the V. and A. Mus., 1864, by Mr. W. Freeman, as by Gainsborough. Lent by the V. and A. Mus., 1895.

RAVEN-HILL (Leonard)

4329 Scene on the Deck of a Steamer

Insc. "L. Raven-Hill."

Pen and ink, 8 by 9 (0·20 × 0·23).

Bequeathed by Mr. J. R. Holliday, 1927.

REDGRAVE (Richard), 1804–1888

Born in Pimlico; entered R.A. Schools, 1825; A.R.A., 1840; R.A., 1851; organised Government School of Design, became Head Master; helped to arrange the Great Exhibition of 1851 and British section of Paris Universal Exh., 1885; Surveyor of Crown Pictures, 1858; with his brother Samuel published a history of British Art, "A Century of Painters," 1866; died at Kensington.

428 Country Cousins [BLACKBURN]

An interior with two women and a man at breakfast; three cousins from the country are introduced. Exh. R.A., 1848.

Canvas, 32½ by 42¼ (0·82 × 1·07).

Vernon Collection, 1847.

REID (John Robertson), 1851–1926

Born in Edinburgh; apprenticed to a firm of house painters; studied at R.S.A. Schools; at first, painted costume pictures; settled at Shere, Surrey, 1874, working at open air landscape in the manner of Bastien-Lepage. Exh. at R.A. and R.S.A. Latterly he worked on the coasts of Devon and Cornwall.

1557 A Country Cricket Match, Sussex

A village green; left, a tent, spectators and rustics seated at a table. Insc. "JOHN R. REID, '78." Painted at Ashington, Sussex; exh. R.A., 1878.

Canvas, 41½ by 71¼ (1·05 × 1·81).

Tate Gift, 1894.

1600 Toil and Pleasure

Farm labourers in a field of turnips watching a hunt going by in distance. Painted at Ashington, Sussex. Insc. "JOHN R. REID, '79."

Canvas, 38½ by 71½ (0·97 × 1·81).

Exh. R.A. and Chantrey Purchase, 1879.

REYNOLDS (Sir Joshua), 1723–1792

Born at Plympton Earl, Plymouth; apprenticed to Hudson in London, 1740; established as a portrait painter at Plymouth Dock, 1743; influenced by William Gandy of Exeter and Plymouth. In London, 1744; stayed three years in Italy (1749–1752), studied Rembrandt; on his return to London became the leading portrait painter; elected first President of the newly formed R.A., 1768; succeeded Allan Ramsay as Painter-in-Ordinary to George III, who, however, preferred to employ Gainsborough; exh. at the Society of Artists, 1760–68, and showed altogether 247 works at R.A., 1769–1790. Delivered his "Discourses on Art" at R.A. from January, 1769, to December, 1790; his sight failed 1789, and in 1790 he resigned the Presidency of the R.A.; died in London, 1792; buried in St. Paul's Cathedral.

78A The Holy Family [N.G.]

The Virgin, holding the Child, seated by a monument; left, St. Joseph. Before them stands the Baptist, holding the standard; full-length figures; landscape background. *c.* 1788; exh. Macklin's Gallery of Poets, Pall Mall, 1790 (1); B.I., 1829 (3). Ex Colls. Macklin and Sir Peter Burrell (Lord Gwydyr), 1792; Gwydyr Sale, May 9, 1829 (86); bt. the Directors of the B.I.

Canvas, 79 by 57½ (1·95 × 1·46).

Presented by the Directors of the B.I., 1829.

79 The Graces decorating Hymen [N.G.]

Group of the daughters of Sir William Montgomery under trees holding a garland of flowers to wreathe a statue of Hymen; left, Barbara, afterwards the Hon. Mrs. Beresford; centre, Elizabeth, afterwards the Hon. Mrs. Gardiner; right, Anne, afterwards Viscountess Townshend. Painted, 1773; exh. R.A., 1774 (216); B.I., 1833 (42), as Lady Townshend, anon. lender; International Exhibition, South Kensington, 1862 (59). Gardiner Coll.

Canvas, 92 by 114 (2·33 × 2·89).

Bequeathed by the Earl of Blessington, 1837.

106 A Man's Head

The model George White, bust, profile left. Painted, 1771, as a study for Ugolino. Exh. R.A., 1771 (159); B.I., 1813 (52), 1823 (45), lent Beaumont.

Canvas, 23 by 18 (0·58 × 0·45).

Presented by Sir George Beaumont, 1826.

107 The Banished Lord

Also called "The Captive." The model George White; full-face, eyes looking left; exh. B.I., 1813 (23); 1823 (5).

Canvas, 30 by 25 (0·76 × 0·63).

Presented by the Rev. William Long, 1826.

111 Lord Heathfield [N.G.]

George Augustus Eliott, 1717–1790; created Baron Heathfield, 1787. Secretary for War during Fox's administration. Three-quarters length, slightly left, the key of Gibraltar in his right hand; background, the Rock, with the smoke of artillery; painted 1787. Painted for Boydell; exh. R.A., 1788 (115).

Canvas, 56 by 44 (1·42 × 1·11).

Purchased with the Angerstein Collection, 1824.

128 Rt. Hon. W. Wyndham [N.P.G.]

Bust to waist, three-quarters left; hair powdered and curled over the ears; black coat, white neckcloth and frilled shirt front; dark crimson background.

Canvas, 30 by 25 (0·76 × 0·63).

Bequeathed by Mr. G. J. Cholmondely, 1831.

143 Lord Ligonier

On a charger, turned right, looking over shoulder; baton in right hand; middle distance, right, a battle; left distance, a tower. Painted, 1760; exh. Society of Artists, 1761 (85); B.I., 1827 (173), lent George IV; 1831 (164).

Canvas, 110 by 94 (2·79 × 1·38).

Presented by William IV, 1836.

162 The Infant Samuel

Kneeling at the foot of a bed, almost profile, left; background, right, a column. Painted *c.* 1776; exh. B.I., 1813 (39), lent Long; 1823 (19); 1833 (43); International Exhibition, South Kensington, 1862 (88).

Canvas, 33¾ by 26¾ (0·85 × 0·68).

Bequeathed by Lord Farnborough, 1828.

182 Heads of Angels [N.G.]

Five cherubs' heads painted from Frances Isabella, daughter of Lord William Gordon (b. 1782, d. 1831). Painted, 1787; exh. R.A., 1787 (24); B.I., 1813 (58), lent Lord W. Gordon; International Exhibition, South Kensington, 1862 (23).

Canvas, 29½ by 24½ (0·74 × 0·62).

Presented by Lady William Gordon, 1841.

185 Sir William Hamilton [N.P.G.]

British Envoy at Court of Naples, 1764–1800; full-length, seated. Painted, 1784.

Canvas, 102 by 71 (2·59 × 1·80).

Transferred by B.Mus. to N.G., 1843.

305 Sir Abraham Hume

Three-quarters right; white cravat, crimson coat; powdered hair. Painted *c.* 1783.

Canvas, oval, 27½ by 21¾ (0·69 × 0·55).

Vernon Collection, 1847.

306 Portrait of the Artist

Three-quarters right, in red cloak, white neckcloth, frill, black velvet hat. Painted 1773.

Canvas, 29 by 24 (0·73 × 0·61).

Vernon Collection, 1847.

307 The Age of Innocence [N.G.]

A child, seated, profile right ; hands crossed over breast ; pink ribbon in hair ; white dress and pink sash ; said to have been painted from Theophila Gwatkin, Sir Joshua's grand-niece, or Miss Anne Fletcher. Painted 1788 ; exh. B.I.,1813 (57) lent Harman ; 1843 (57) ; Jeremiah Harman Sale, May 18, 1844 (113), bt. Vernon ; International Exhibition, South Kensington, 1862 (65).

Canvas, 30 by 25 (0·76 × 0·63).

Vernon Collection, 1847.

681 Captain Robert Orme [N.G.]

Standing, leaning on horse, right hand on pommel of saddle ; in left a letter ; full-length. Painted 1761 ; ex Earl of Inchiquin Coll. ; exh. Society of Artists, 1761 (84) ; B.I., 1860 (119), lent Earl of Orkney.

Canvas, 93 × 57¼ (2·36 × 1·46).

Purchased Orkney Sale (62), May 10, 1862.

754 Two Gentlemen [N.G.]

Left, the Rev. George Huddesford, in Van Dyck dress ; right, J. C. W. Bamfylde in silver-grey, a violin in right hand ; looking at some prints ; grey background ; flesh tone, silvery. Painted 1788 ; exh. B.I., 1924 (172), lent anon.

Canvas, 49 by 40 (1·24 × 1·01).

Presented by Mrs. Plenge in the name of her mother, Mrs. Martha Beaumont, 1866.

885 The Snake in the Grass

A girl, life-size, three-quarters length, seated on a bank ; Cupid unties her sash ; on the grass by her side is the head of a snake ; red curtain in the background. Painted 1788 ; repetitions in Soane Museum, Hermitage, and Burton and Wimborne Colls., painted for Lord Carysfort ; exh. B.I., 1813 (77) ; 1823 (58A) ; 1831 (6) ; 1843 (20) Carysfort Sale, June 14, 1828 (63), bt. Sir Robert Peel.

Canvas, 49 × 39 (1·21 × 0·99).

886 Admiral Keppel (1725–1786)

Three-quarters length, three-quarter right, in a claret-coloured suit ; right hand on sheathed sword, left on hip ; sea background. Painted 1780 ; ex Colls. Erskine, Thomas Wright, June 7, 1845 (52), bt. Peel Exh. B.I., 1849 (126).

Canvas, 49 by 39 (1·24 × 0·99).

887 Dr. Samuel Johnson (1709-1784)

Bust, life-size, nearly full-face ; powdered wig and brown suit ; left hand showing. Painted 1772 for Thrale ; exh. B.I., 1913 (120), lent Mrs. Piozzi ; 1820 (28), lent G. W. Taylor ; Taylor Sale, June 13, 1923 (46), bt. Peel ; exh. B.I., 1833 (46).

Canvas, 29½ by 25 (0·74 × 0·53).

888 James Boswell (Biographer of Johnson) [N.P.G.]

Bust to waist, three-quarters left ; dark coat, white neckcloth, frilled shirt-front ; dark crimson curtain background ; opening, left, showing sky and landscape.

Canvas, 29½ by 24½ (0·74 × 0·62).

889 Portrait of Himself [N.G.]

Brown suit, coat open with five buttons, folding collar ; waistcoat open at top, white neckcloth and frill, nearly full-face, the body turned, right. Painted, 1750 ; exh. Caleb Whitefoord Coll. ; Lawrence Sale, May 15, 1830 (17), bt. Strutt ; E. W. Lake, July 12, 1845 (103) (?), bt. Nieuwenhuys, for Peel.

Canvas, 29 by 24 (0·73 × 0·61).

890 George, Prince of Wales (George IV) [N.G.]

Bust, three-quarters left ; wearing blue ribbon and Star of the Garter, blue velvet coat, high collar, white neckcloth and frill. Painted 1779 ; exh. R.A., 1785 (155) ; B.I., 1846 (9).

Wood, 29 by 24 (0·73 × 0·61).

891 Lady Gideon (?) and Child

Possibly portrait of Mrs. Musters. Bust portrait, life-size, profile left ; low-cut russet dress ; head and left arm of a child on her right shoulder. Painted *c.* 1780.

Canvas, 29½ × 24½ (0·74 × 0·62).

892 Robinetta

A girl, seated, a robin on her right shoulder ; left arm on its cage ; half-length ; full-face. Painted *c.* 1786 as a study of Magdalena Lewis, afterwards the Hon. Mrs. Tollemache.

A "Robinetta" (the original picture) was in Anon. Sale, 1831 ; exh. B.I. 1843 (31).

Canvas, 29½ by 24½ (0·74 × 0·62).

Nos. **885–892** Purchased with the Peel Collection, 1871

1259 Lady Anne Lennox, Countess of Albemarle [N.G.]

Three-quarters length, face slightly right ; grey hair ; in blue and white brocade, with a black silk mantle and hood ; a tatting shuttle in her right hand ; on her lap a ball of thread ; flesh pale. Painted 1759 ; exh. R.A., 1873 (77) ; Grosvenor Gallery, 1884 (67) ; ex Coll. Earl of Albemarle.

Canvas, 49 by 39 (1·24 × 0·99).

Purchased from Messrs. Agnew, 1890.

1834 Study for a Figure of Horror

A study from himself for the picture of "Mrs. Siddons as the Tragic Muse," in the Duke of Westminster's Coll.

Black chalk on paper, 14 by 9½ (0·35 × 0·24).

Henry Vaughan Bequest, 1900.

1840 George Duke of Marlborough and his Family [N.G.]

Centre, the Duchess seated, under an arch draped with red; left, the Duke and Marquess of Blandford; foreground, Lord Henry Spencer holding out his hand to a dog.

Sketch for the Blenheim picture (1777); perhaps in Hoppner Sale 1809, bt. in; exh. R.A., 1871 (5).

Canvas, 21 by 19 (0·53 × 0·48).

Bequeathed by Mr. Henry Vaughan, 1900.

1924 Mrs. Hartley and Child

The mother, in puce-coloured dress, gauze of rich gold, scarlet sash, half-length; right hand on hip; on her right shoulder her child as a youthful Bacchanal crowned with ivy; background, foliage, sky and distance. Painted, 1771–73.

Exh. R.A., 1773 (241); B.I., 1813 (47), lent by Lord Carysfort (a repetition (?) in same exhib. (53), lent Lady Thomond). Carysfort Sale, June 14, 1828 (61), bt. Bentley; International Exhib. South Kensington, 1862 (135); Bentley Sale, 1863, bt. in.; do. 1874, bt. Agnew; sold to Naylor. In Mr. A. de Rothschild's Coll.; exh. Grosvenor Gall., 1884 (139), lent Lord Northbrook, Grafton Gall., 1894 (113), do.

Canvas, 35 by 27 (0·88 × 0·68).

Presented by Sir William Agnew, Bart., 1903.

2077 Lady Cockburn and Her Children [N.G.]

Lady Cockburn, in a white gown and amber mantle trimmed with white fur, sits supporting two of her sons, viz.: James kneeling, and William lying on her lap; a third child, George, looks over her shoulder; right, a macaw on a pedestal; above, a crimson curtain. Insc. "1773. J. Reynolds Pinxit."

Exh. R.A., 1774 (220); B.I., 1813 (128), and 1843 (16), lent Sir J. Cockburn; R.A., 1878 (89), lent Mariana, Lady Hamilton, who left it invalidly to the Gallery in 1892; the picture was ceded to the co-heiresses of Sir J. Cockburn; bt. by Mr. Alfred Beit, 1900.

Canvas, 54 by 43½ (1·37 × 1·10).

Bequeathed by Mr. Alfred Beit, 1906.

3343 Catherine, Lady Bamfylde [N.G.]

Eldest daughter of Admiral Sir J. Moore; b. 1754; m. Sir Charles Bamfylde 1776; d. 1832; her son, Sir George, cr. Lord Poltimore.

Full-length, standing in garden, looking left; right arm on parapet; long yellow dress, gauze scarf round shoulders; pink rose in bodice, pearl necklace; lilies in right corner. Painted and exh. R.A., 1777. Acquired from Lord Poltimore by Messrs. Agnew; purchased by Mr. Alfred de Rothschild.

Canvas, 92½ by 56½ (2·34 × 1·43).

Bequeathed by Mr. Alfred C. de Rothschild, 1918.

3545 Portrait of Sir James Hodges [N.G.]

Half-length, three quarters right, in rose brocaded chair; short white wig, claret coat, black gown, against a brown curtain; right, through a window, cloudy sky; below, pen, inkpots and papers on blue covered table.

Canvas, 49¼ by 39¼ (0·63 by 1·00).

Presented by Mr. A. A. de Pass, 1920.

REYNOLDS-STEPHENS (W.)

2788 A Royal Game

An allegory of the contest between England and Spain for the rule of the seas; Queen Elizabeth and Philip II seated, playing chess. The group is chiefly in copper, executed by a process of electro-deposit. The pedestal is chiefly pewter and woods.

Various metals and inlays, 96 *h.* by 40 *w.* by 96 *d.* (2·44 × 1·01 × 2·44).

Exh. R.A. and Chantrey Purchase, 1911.

RICH (Alfred William), 1856-1921

Born at Scaynes Hill, near Hayward's Heath; worked for firm of Herald Painters, 1870-1890; educated at Slade School under Legros, Prof. Fred Brown, Prof. Tonks and Mr. Wilson Steer, 1890-1896; member of the N.E.A.C. (1897), the International Society (1913). Examples of his work are in the British Museum, Victoria and Albert Museum, in provincial galleries, at the Luxembourg in Paris, and at Johannesburg and Pietermaritzburg Art Galleries.

3037 Shardeloes Park, Bucks

Trees on rising ground in a park; gleaming water in foreground; tawny masses of cloud above.

Water-colour, 13 by 17¼ (0·33 × 0·44).

Presented by the National Loan Exhibitions Fund Committee, 1915.

3180 St. Mary's, Oxford

The side of the church with the porch and bushes; blue sky. Insc. "A. W. Rich."

Water-colour, 9¼ by 10⅞ (0·23 × 0·27).

Presented by the Contemporary Art Society, 1917.

RICHMOND (George), 1809–1896

Born in Brompton; taught by his father, Thomas Richmond, a miniature painter; admitted at the age of 15 to the R.A. Schools, as pupil of Fuseli, then Keeper; influenced by Blake and painted, 1828, "Christ and the Woman of Samaria"; studied in Paris; sent four portraits to the R.A., 1833, and thenceforth received numerous commissions; in 1837 went to Italy for two years; A.R.A., 1857; R.A., 1866; after 1881 practically gave up painting and retired.

1492 Christ and the Woman of Samaria

Christ, seated on a bank between trees, leaning on the wall of a circular stone well, in crimson robe, turns to the woman who has come to draw water; she stands on the other side of the well in reverent attention; behind her grazes a flock of sheep; distance, three figures walking over hilly pasture land; beyond, walls and towers of a small town. Insc. "George Richmond, 1828."

Wood, 16½ by 20 (0·42 × 0·51).

Presented by Mr. Richmond's family, 1897.

3692 The Robber

Foreground, centre, a naked man sheathing a sword, head turned looking up, left, at a flying owl; trunks of trees, left and right; on the ground below, right, a body; background, right, on a hill a Gothic clock-tower with bell tolling; left, landscape with distant peaks against the sky. Insc. above, "It was the Owl that shriek'd, the fatal bellman" MacBeth; below, "G. RICHMOND, delt. and scult." Early impression.

Engraving on copper, plate mark, $2\frac{3}{4}$ by $1\frac{7}{8}$ (0·07 × 0·05).

Presented by Mrs. John Richmond, 1922.

4064 The Shepherd

Figure in transparent drapery standing in landscape; sheep grazing behind and at his feet; trees, right; background, hilly landscape.

Engraving, plate mark, 7 by $4\frac{1}{2}$ (0·18 × 0·12).

Presented by Mrs. Richmond, 1925.

RICKETTS (Charles), A.R.A.

3005 Orpheus and Eurydice

Two nude figures bending backwards in an embrace.

Bronze, 13 by $9\frac{1}{2}$ by 5 (0·33 × 0·24 × 0·12).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3188 Mother and Child

A naked woman seated embracing a baby in her arms. Insc. "C. R."

Bronze, 9, base $4\frac{3}{4}$ by 3 (0·23 × 0·12 × 0·07).

Presented by the Contemporary Art Society, 1917.

3221 Don Juan

The scene when the statue of Don Juan's father comes to life; right, statue of the Commander stepping down from pedestal; left, Don Juan in white tights, black velvet doublet, pink silk coat and red sleeves, seated on a table from which the cloth has been partly pulled; a candlestick has fallen on the floor; on the table a silver candlestick with a flame flickering in the uncanny draught and a goblet overturned with spilt wine; background, right, a terrified servant surveying the scene through an open door; the apartment is richly ornamented with gold, and sculptured columns, pediment and painted cornice; floor of black and white tiles.

Canvas, 46 by 38 (1·17 × 0·96).

Presented by Sir Otto Beit, K.C.M.G., 1917.

3325 Deposition from the Cross

Ravine between rocks and cliffs; the dead Christ in a sheet, foreground; supported by three figures in blue cloaks; left, standing figure draped in red, kneeling figure in yellow behind; right, brown rocky cliff; left, grey cliff with two crosses against the sky; background, rocky cliffs, right and left; grey cloudy sky, red and yellow light near horizon.

Signed "C.R."

Canvas, 28 by $22\frac{1}{2}$ (0·71 × 0·57).

Presented by Sir Marcus Samuel, Bart., through the N.A.C.F., 1918.

3997 Illustration to Daphnis and Chloe

Daphnis finds upon the sands the Purse of Silver of which the Nymphs had warned him in a dream. Daphnis, left, loosely draped in a wrap, on the sea shore, regarding the Purse of Silver at his feet ; right, a pool ; behind him a rocky cliff ; in the sky, right, three nymphs in a cloud. Proof of a rejected block, " Daphnis and Chloe," p. 73 (London, 1893, Elkin Mathews and John Lane).

Wood-engraving, $6\frac{1}{2}$ by $4\frac{7}{8}$ (0·16 × 0·12).

3998 Daphnis and Chloe

Right, two girls chasing a rabbit ; centre, a girl plucking a bunch of grapes ; left, a nude youth, sitting on the ground playing the pipes with four girls listening ; trellis-work behind with a vine.

Proof of unfinished block for " Daphnis and Chloe."

Wood-engraving, 3 by $4\frac{15}{16}$ (0·08 × 0·12).

3999 Illustration to Daphnis and Chloe

Of the great rejoicings and merriments at the Rustic Wedding Feast of Daphnis and Chloe after their Invention through the Cave of the Nymphs.

The Wedding Feast (p. 96). Interior ; left, a throne with Daphnis and Chloe embracing ; further back, a table with four girls feasting ; three waiting maids bring doves, flowers and wine ; foreground, left corner, two naked girls washing dishes and a naked baby running towards the throne ; two archways in background.

Wood-engraving, proof on India paper, 6 $\frac{5}{16}$ by $4\frac{7}{8}$ (0·16 × 0·12).

4000 Illustration to Daphnis and Chloe

The Wedding Feast (p. 97). Interior ; right, a table with figures feasting ; left, a nymph scattering roses ; two others playing on pipes and cymbals behind ; foreground, left, a peacock, and right, two naked babies ; archways in background. The figures seated at table are supposed to represent (reading from the right) Charles Ricketts, Riley (standing behind), C. H. Shannon, T. Sturge Moore, Lucien Pissarro, Reginald Savage and (on the near side of the table) C. J. Holmes.

Wood-engraving, proof on India paper, 6 $\frac{5}{16}$ by 5 (0·16 × 0·13).

4001 Frontispiece to " The Dial "

For the First " Dial." A nude girl with long golden hair, holding flowers, right ; a dragon in a hilly landscape beyond. Insc. " C. R."

Wood-engraving, proof in colours and gold.

Nos. **3997-4001** presented by Sir Charles Holmes, 1924.

RIDLEY (Matthew White), 1837–1888

Born at Newcastle-on-Tyne ; pupil of Smirke and Dobson ; studied at R.A. Schools and in Paris ; exh. at R.A., 1862–1888, R.B.A. from 1857, R.I. from 1861. Besides portraits, such as " R. C. Saunders, Esq. " (No. 474, R.A., 1873), and shipping subjects such as " Seaham Harbour " (No. 540, R.A., 1862), he etched ; among his best plates are " High and Dry " and " High Level Bridge, Newcastle-on-Tyne " (Nos. 986 and 987, R.A., 1862) and " Orange Wharf, London Bridge," 1873, " *Portfolio.*"

3411 The Pool of London

Foreground, left, two labourers on a quay; one in white shirt sleeves, holding a spade, talking to another seated on a barrow; behind, rigged ships; centre, a man hammering on a barge, small boats, the river with shipping and smoke, and, to the right, a rigged sailing boat in middle distance; above, a tawny sky with a patch of blue, right centre; a darker cloud above. Signed "M. W. RIDLEY. 1862."

Oil, 25½ by 36 (0·64 × 0·91).

Purchased from the estate of Mr. Robert Ross and presented through the N.A.C.F., 1919.

RIPPINGILLE (Edward Villiers), 1798–1859

Born at King's Lynn, Norfolk; self-taught; visited France, Italy and the East; painted chiefly genre pictures; lectured on art. Died near Birmingham.

454 Study of a Woman's Head [N.G.]

Head, nearly full-face, dark hair, gazing left; reddish drapery; dark background.

Canvas, 27 by 23, oval (0·68 × 0·58).

Vernon Collection, 1847.

455 Capuchin Friar [LIVERPOOL]

Study made at Calais; head in profile.

Canvas, 27 by 23 (0·68 × 0·58).

Vernon Collection, 1847.

RIVERS (Leopold), 1852–1905

A member of the R.B.A.; began to exhibit in London, 1873; exh. at R.B.A., R.A. and R.I., &c.

1710 Stormy Weather

Low-lying land; finger-post in foreground; a man in white smock with a donkey drawing a cartload of peat; rain over the hamlet, left; ragged clouds in dark blue sky. Insc. "LEOPOLD RIVERS."

Water-colour, 21 by 30 (0·53 × 0·76).

Exh. R.A. and Chantrey Purchase, 1892.

RIVIERE (Briton), 1840–1920

Born in London; studied at Cheltenham College, where his father was drawing-master; early showed a disposition for drawing animals; before 12 exh. two pictures at B.I., and in 1858, three pictures at R.A.; at one period influenced by Pre-Raphaelite theories, and painted "Elaine in the Barge," 1861; turned to painting pictures in which animals played a prominent part; exh. at Dudley Gallery and at R.A., 1858–1919; A.R.A., 1877; R.A., 1880; also worked in black and white for *Good Words* and *Punch*, 1868-1871. Died in London.

1515 The Miracle of the Gadarene Swine

A herd of black swine rushing over a cliff into the sea, left; two shepherds and white dog flying in terror, right; above, yellow sunset sky with blue-grey cloud. Initialed and dated 1883. Exh. R.A., 1883; Birmingham, 1892.

Canvas, 41½ by 62¾ (1·05 × 1·59).

Tate Gift, 1894.

1516 Giants at Play

Three navvies resting under a brick wall are watching a bull-pup worrying a tuft of feathers tied to a string. Signed with monogram and dated 1882; exh. R.A., 1883.

Canvas, 32 by 52¾ (0·81 × 1·34).

Tate Gift, 1894.

1517 Companions in Misfortune

Wounded poacher in brown coat, yellow handkerchief tied round left hand, gun clutched in right, lying at the root of a big tree, his dog curled up beside his head. Initialed and dated 1883.

Canvas, 34 by 50 (0·86 × 1·27).

Tate Gift, 1894.

1518 A Blockade Runner

A black and white cat escaping along a brick wall from four open-mouthed dogs; a fox-terrier in front jumping at her. Initialed and dated 1888.

Canvas, 23 by 16½ (0·58 × 0·42).

Tate Gift, 1894.

1566 Sympathy

Study for larger painting in Royal Holloway College. A little girl, in sky-blue dress, sitting on the stairs, a white dog by her side in an attitude of sympathy. Ex Coll. Col. John Hargreaves.

Canvas, 17¼ by 14 (0·44 × 0·35).

Tate Gift, 1894.

1577 Beyond Man's Footsteps

Polar bear high up on the blocks of ice surveying an arctic landscape illuminated by the red light of sunset.

Canvas, 46 by 72 (1·17 × 1·83).

Exh. R.A. and Chantrey Purchase, 1894.

ROBERTS (David), 1796–1864

Born at Stockbridge, near Edinburgh; apprenticed to a house-painter; took up scene painting; came to London, 1822; engaged as scene painter at Drury Lane Theatre; turned to architectural painting; first exh. at R.A., "Rouen Cathedral," 1826; contributed 99 pictures, 1835–1864; exh. at R.I. and R.B.A.; tour in Spain, 1832–3; travelled much in Europe, and undertook tour in the East, 1838–9; A.R.A., 1838; R.A., 1841. Died in London.

400 The Cathedral at Burgos, North Transept

Gothic Cathedral of Burgos, capital of Old Castile; begun by Ferdinand III, early 13th century; the flight of steps, left, leading to cathedral from the upper town, is 16th century. Signed "DAVID ROBERTS"; painted, 1835; exh. R.A., 1835.

Wood, 20½ by 11½ (0·52 × 0·29).

Vernon Collection, 1847.

401 Chancel of the Collegiate Church of St. Paul at Antwerp

The church is 17th century; the original church, attached to a Dominican convent, destroyed in 1547; the marble altar by Pieter Verbrugghen the younger; the altar-piece, by Cornelis Cels; painted in Rome, 1807. Insc. "DAVID ROBERTS, R.A., 1848." Painted for Robert Vernon; exh. R.A., 1848.

Canvas, 56 by 44 (1·42 × 1·11).

Vernon Collection, 1847.

1975 The Shrine of Edward the Confessor

Chapel of St. Edward, centre of the ambulatory behind choir in Westminster Abbey; the shrine erected by order of Henry III, 1269; decorated with marble inlaid work in the manner of the Cosmati. Sunlight falls on the white marble shrine, the dim recesses of the abbey radiate on every side; left, the Coronation chairs and some Westminster scholars. The shrine is insc. "Virtium Laudibus." Insc. "DAVID ROBERTS, 1830."

Water-colour, 12½ by 18 (0·31 × 0·45).

Bequeathed by Mr. Charles Fraser, 1905.

2956 A Cathedral Porch

Porch right, in light and shade; three peasants at foot of steps; seated beggar in right corner, the Caen-Rouen diligence, left; gabled buildings beyond against stormy sky. Signed "D. ROBERTS, 1829."

Wood, 21 by 15¾ (0·53 × 0·40).

Bequeathed by Sir H. Layard, G.C.B., 1913.

ROBERTS (William)

4148 The Char

Three women and a man, in argument on the doorstep of a house; in front a woman scrubbing the step; right, a youth leaning against the wall, his back to the group; left corner, a yellow cat; right, a pail. Signed "ROBERTS."

Canvas, 17 by 13 (0·43 × 0·33).

Presented by Sir Joseph Duveen, 1926.

ROBINSON (Frederic Cayley), 1862-1927

Born at Brentford; studied at St. John's Wood School and R.A.; from 1888-1890 lived on a small yacht and painted sea pictures: "The Outward Bound," "The Ferry," etc. From 1890-1892 worked in Paris at Academie Julian. Exh. at R.B.A.; member, 1888; for a short time joined N.E.A.C. First one-man show at Carfax Gallery, 1908. Designed scenery and costumes for the "Blue Bird," by Maeterlinck, 1909; drawings exh. at Leicester Galleries, 1911. Member R.W.S., 1919; afterwards Vice-President, A.R.A., 1921. Between 1910-1914 painted a series of panels for the Middlesex Hospital. Died in London.

3954 Pastoral

Moonlit landscape ; foreground, centre, sheep drinking from a river with lambs by them ; right, three figures by slender trees, a young girl in a check dress is holding a lamb and a milk bottle in her apron, her left hand grasping a tree, a woman in red with a white headdress is holding a lantern and bending down to look at the lambs, an old man behind her with white hair and beard is looking down, silently contemplating the sheep ; middle distance, a winding river, heliotrope colour, low hills beyond and a windmill, faintly indicated, left ; warm heliotrope coloured sky, with full moon in left centre. Signed " CAYLEY ROBINSON."

Exh. R.A., 1924.

Canvas, 36 by 45 (0·91 × 1·14).

Exh. R.A. and Chantrey Purchase, 1924.

ROBINSON (Sir John Charles), 1824-1913

Born at Nottingham ; Superintendent of Art Collections at V. and A. Mus., 1852–1869, instituted circulation system of loans to provincial museums ; Hon. Sec. for 15 years of B.F.A.C., which he assisted in founding in 1856 ; H.M. Surveyor of Pictures, 1882–1901 ; etched and was Hon. Curator of R.E. ; published many art monographs and catalogues, including a " Catalogue Raisonné of the drawings of Michael Angelo and Raffaele at Oxford " ; lived in later years at Newton Manor, Swanage.

2442 Corfe Castle

The sun streams down in shafts, between rain clouds, upon the ruined castle and country side ; foreground, a flock of sheep. Insc. " Corfe Castle, Sunshine after Rain. J. C. ROBINSON."

Etching, 5¼ by 11¼ (to plate mark) (0·13 × 0·28).

Presented by Mr. Charles Newton-Robinson, 1909.

2443 Newton Manor

Fringes of a rain-storm over foreground ; distance, cumulus clouds in sunshine over the hills ; middle distance, Newton Manor, Swanage, the home of the artist, among trees ; foreground, right, a shed with big slates, reflecting the light ; left, two donkeys. Insc. within plate mark, " Ripe true philosophers, Take it as it comes Complaining not." On margin, " J. C. ROBINSON."

Etching, 8 by 7¾ (to plate mark) (0·20 × 0·19).

Presented by Mr. Charles Newton-Robinson, 1909.

ROMNEY (George), 1734–1802

Born at Beckside, Dalton-in-Furness ; placed with a painter, Christopher Steele, at Kendal, 1755 ; moved to York, 1756 ; went to London, 1762, rising rapidly to fame there ; exh. at the Free Society, or the Society of Artists, 1763–72 ; never exh. at R.A., and so not eligible for membership ; visited Paris, 1764 ; Kendal, 1767 ; and Italy, 1773–5 ; took a house in Cavendish Square on return in 1775, and rivalled Reynolds in popularity.

His design is clear and striking, but his faces are monotonous, and have little individuality or variation of colour.

He had a passionate admiration for the beautiful Emma Hart (or Lyon), later Lady Hamilton, and painted numerous portraits of her; *c.* 1789 retired to Kendal, where he died.

312 Lady Hamilton as a Bacchante: Study

Bust, life-size; head inclined over right shoulder looking down to right; white dress. (*c.* 1786.)

Exh. National Portrait Exhibition, 1868 (26).

Canvas, 19½ by 15¾ (0·49 × 0·40).

Vernon Collection, 1847.

1068 The Parson's Daughter [N.G.]

Bust, looking left; dark eyes, auburn hair powdered and bound with green ribbon; brown dress and white neckerchief.

James Goding Sale, February 21, 1857 (501); exh. R.A., 1875 (206).

Canvas, 25 (0·63) in diameter.

Purchased Anderdon Sale (225), May 30, 1879.

1396 Mr. and Mrs. William Lindow

Mr. Lindow, in plum-coloured suit, grey stockings, powdered wig, seated right; left, full-face, stands his wife, in blue silk gown, white lace sleeves, black lace mantle; hair powdered and confined by a grey kerchief and lilac ribbon. (1772.)

W. Lindow, of Lancaster, merchant, d. 1786; Abigail, his wife, daughter of Ab. Rawlinson; d. 1790. She bequeathed the picture to her brother, Rawlinson; in 1878 in possession of his grand-daughter, Miss S. C. Bevan; by her lent R.A. 1892 (132).

Canvas, 54¾ by 45 (1·38 × 1·14).

Purchased from J. J. Wigzell, 1893.

1651 Mrs. Mark Currie

Seated on a terrace, full-length, left arm on stone balustrade, hands in her lap; white muslin dress with short sleeves and pleated fichu; silk sash of pale crimson; foliage and sky background. Painted 1789; exh. R.A., 1893 (106), as "Miss Close."

Canvas, 59½ by 47½ (1·51 × 1·20).

Purchased from the Rev. Sir L. F. Currie, Bart., 1897.

1667 Lady and Child [N.G.]

Almost profile, right; pink silk dress, lace-edged black silk scarf, green and yellow kerchief on her brown hair; she leans against a yellow-green cushion; left cheek against the head of a child, who sits in her lap. Green background. Painted 1782.

Canvas, 35¼ by 27¼ (0·89 × 0·69).

Bequeathed by Mr. J. Julius Johnstone, 1898.

1668 Lady Hamilton: Sketch [N.G.]

Head, nearly full-face, tilted over right shoulder; lips parted, eyes raised; brown hair spread against a white pillow. On the back "Noseda."

Canvas, 18 (0·45) in diameter.

Bequeathed by Mr. J. Julius Johnstone, 1898.

1669 Lady Craven

Three-quarters face, turned left, with eyes front; relieved against foliage; bright brown hair dressed high and twined with a ribbon; V-shaped muslin bodice fastened with green jewel; light grey mantle over shoulder.

A replica that was in Horace Walpole's Collection, and is (1913) in Mr. E. C. Grenfell's. Ex Colls. Admiral Rous and General J. Julius Johnstone.

Canvas (oval), 26½ by 20½ (0·67 × 0·52).

Presented by Colonel the Hon. F. W. Stopford, 1898.

1906 Jacob Morland, of Capplethwaite

In blue coat, waistcoat and knee breeches, white stockings and black half boots; left hand on gun, right on hip; his pointer by his side. Painted *c.* 1763.

Canvas, 29⅜ by 24¾ (0·74 × 0·62).

Bequeathed by Colonel John Morland, 1902.

2280 William Pitt the Younger

Bust, face three-quarters left; in dark blue coat, with gold buttons, lemon-coloured vest, and white cravat; powdered hair.

Canvas, 34¼ by 26 (0·87 × 0·66).

Bequeathed by Admiral John E. Pringle, 1908.

2943 Mrs. Robert Trotter, of Bush [N.G.]

Bust, three-quarters left; in large, blue-ribboned hat, tied with a brown string; white dress, gauze scarf, blue ribbon on breast; russet trees, left; background of sky. Painted 1788–89.

Exh. Raeburn Exhibition, Edinburgh, 1876 (79), as by Raeburn, lent by Lieut.-Col. Trotter; Grafton Gallery, 1900 (59).

Canvas, 29½ by 24½ (0·74 × 0·62).

Bequeathed by Mr. A. E. C. Trotter, of Bush and Dryden, 1913.

3400 The Beaumont Family Group [N.G.]

Five figures; left, Thomas Beaumont, full-length, in red coat, white waistcoat and breeches; next to him, in brown coat and yellow breeches, Richard Henry Beaumont; leaning on the back of a chair in green coat and black breeches, John Beaumont; in scarlet uniform, holding a portrait of Charles Beaumont, Lieut.-Gen. Barnard; Mrs. Barnard, his wife, in a white dress, seated. Painted 1776–1778.

Canvas, 80 by 109 (2·03 × 2·75).

Purchased from Captain Henry R. Beaumont, 1919.

3724 Lady Emilia Kerr [N.G.]

Head and shoulders, half-left, eyes front, in pink dress trimmed with gold; bronze-gold shawl over right shoulder; grey-brown hair done high; grey sky and hills, in a painted oval.

Canvas, 29¼ by 24¼ (0·74 × 0·61).

Bequeathed, 1923, by John G. Griffiths, 1923.

ROOKE (Thomas Matthews)

1624 The Story of Ruth

Under the first or left-hand division of the story is written—
"The Lord do so to me, and more also, if aught but death part thee and me."
Under the second or middle division is written—
"The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust."
Under the right-hand or third and last division—
"He shall be unto thee a restorer of thy life, and a nourisher of thine old age, for thy daughter-in-law, which loveth thee, hath borne him."

In the left-hand division, Ruth in purple-black gown, with white veil over head, clinging to the arm of Naomi, in green-black gown with grey veil, a gourd slung at her side. Orpah is behind waving farewell; in the middle division, Ruth gleaning in the field of Boaz, who stoops to welcome her; a black fringed garment, a gold chain about his head; behind, other maidens in green and grey are gleaning. In the right division, under a vine, Naomi sits, her feet on a rug, in a green mantle lined with blue; beside her stands Ruth in purple; she has placed her child, Obed, in the arms of her mother-in-law.

Canvas. Height of all three divisions, 26 (0·66); width of the two outer divisions, 15½ (0·39); of the middle division, 13¼ (0·33).

Painted 1876–1877.

Exh. R.A. and Chantrey Purchase, 1877.

ROSS (Sir William), 1794-1860

Born in London; Academy, 1808; assistant to Andrew Robertson, 1814; 1838, A.R.A.

3595 Sir Francis Burdett [N.G.]

Seated, dark blue coat, white breeches, top boots, in a green-covered chair; dull crimson curtain and carpet, scarlet table cloth; an Irish terrier at his feet.

Wood, in oil, 13 by 12 (0·33 × 0·30).

Exh. Society of Arts, 1860. Bequeathed by W. L. A. B. Burdett-Coutts, 1921.

3596 Miss Coutts [N.G.]

Standing; pale sea-green dress, lace shawl; elbow on red-covered chair; tulips and peonies in blue jar; background grey-brown.

Wood, in oil, 16½ by 11 (0·42 × 0·28).

Exh. Society of Arts, 1860. Bequeathed by W. L. A. B. Burdett-Coutts, 1921.

ROSSETTI (Gabriel Charles Dante), 1828–1882

Born in London; son of Gabriele Rossetti, an Italian poet and political exile; studied at Cary's studio in Bloomsbury and at R.A. Antique School, 1845–6; among his fellow pupils were Millais and Holman Hunt. In 1848 these three, with four other friends, formed the

Pre-Raphaelite Brotherhood, aiming at a strict study of natural detail and effect, but the side of the movement that appealed to Rossetti most was the research for intense poetic expression; Rossetti made some attempts at painting under Madox Brown's tuition, but his first picture, "The Girlhood of Mary Virgin," exh. at the Hyde Park Gallery, 1849, was painted under the technical supervision of Holman Hunt; during 1849 and 1850 he painted "Ecce Ancilla Domini"; in later years he avoided exhibition, relying on the patronage of Ruskin and other admirers; his favourite subjects were from mediæval history and legend, the "Vita Nuova," and English ballad literature: in 1857 he contributed to the illustrated Tennyson, and collaborated in the decoration of the Union at Oxford. Some of his finest designs and drawings date from this period; in 1860 he married Miss Siddall, who had been his model and inspiration for some ten years. She died two years later. He worked in water-colour as well as oil, and some of his most perfect work is in that medium. "Passover" (1855–6), "Arthur's Tomb," "Tune of the Seven Towers," "Blue Closet," "Wedding of St. George" (1857). The "Lady Lilith" (1864) and "Beloved" (1865–6) mark the highest point reached in his oil painting; in 1868 he painted as an altar-piece for Llandaff Cathedral "The Adoration of the Magi," with side wings, representing King David in youth and old age. Among the more important works of his later period are "Dante's Dream," 1870–81, "Proserpine," 1874 (now in the Liverpool Gallery), and "The Salutation of Beatrice," left unfinished in 1881. Many of his later designs are shadowed by his ill-health; he died at Birchington, near Margate.

1210 Ecce Ancilla Domini (The Annunciation) [N.G.]

Corner of a whitewashed room, the Virgin, in a linen garment, sits half-raised from her bed; by her side stands the Angel Gabriel in white, a lily branch in right hand, left raised in salutation; a light yellow flame plays around his feet; at the head of the bed, a blue curtain; at the other end an embroidered stole hangs from a frame; background, an open window through which the Holy Spirit enters as a dove; the head of the Virgin painted from the artist's sister Christina; Thomas Woolner sat for head of the Archangel; initialed and dated "March, 1850"; begun 1849; ex Coll. William Graham, 1886.

Canvas, 28 by 16 (0·71 × 0·40).

Purchased out of the John Lucas Walker Fund, 1886.

1279 Beata Beatrix

Beatrice, in plum-coloured robe and bright green over-tunic, on a balcony, with a sundial on the parapet; distance, bridge across the Arno; the frame, designed by the artist, bears the inscriptions 'Jan. Die 9, Anno 1290' and 'Quomodo sedet sola civitas.' The former refers to the date of the death of Beatrice; this, and the hour of her passing marked on the dial, had their astrological symbolism for Dante (*see* "Vita Nuova," xxx). The latter, "How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations" (*Lamentations* i. 1), are the words of Dante at the departure of Beatrice. Painted by Rossetti in memory of the death of his wife, whose features he gave to Beatrice; begun in 1863, completed later, the original of which there are various versions. Rossetti's description is as follows: "The picture illustrates the 'Vita

Nuova', embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven." Insc. with monogram, "D. G. R."

Canvas, 34 by 26 (0·86 × 0·66).

Presented by Georgiana, Baroness Mount-Temple, in memory of her husband, Francis, Baron Mount-Temple, 1889.

1702 Rosa Triplex

Three ladies leaning over a parapet; each one holds a rose in her left hand; signed with the monogram of the artist, and dated 1867.

Red chalk, heightened with white, 20 by 29 (0·51 × 0·73).

Bequeathed by Mr. John J. Lowndes, 1892.

2440 Sancta Lilias

Head and shoulders of the "Blessed Damozel," a version of part of the whole design, sometimes described as a study for that picture; the complete design, begun in 1873, finished in the following year; illustrated a poem by Rossetti, first published in *The Germ*, 1850; this version is a repetition of the head and shoulders of the "Blessed Damozel." Insc. "D. G. R. (in monogram), 1874."

Canvas, 19 by 18 (0·48 × 0·45).

Presented by Madame Deschamps, in memory of Georgiana, Baroness Mount-Temple, 1909.

2685 Monna Pomona

A lady, dark-haired, in green dress open at the throat, holds in her right hand against her breast an apple; her left plays with a gold chain about her neck, on which is hung a golden heart; on her lap are roses; against the wall, in a hanging basket, are other flowers. Insc. "D. G. R. (in monogram), 1864." Frame of the artist's design, insc. "Monna Pomona."

Water-colour, 18⅛ by 14⅞ (0·45 × 0·38).

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

2859 Mary Magdalene

Mary Magdalene, in red overdress above a white underrobe; a halo and yellow hair outspread; crowned with flowers hastening down a flight of steps, clasping a blue and gold jar of ointment; left, an ancient street with a distant figure of Christ at a doorway, at the top of the flight of steps, the interior of the room the Magdalene has left, with revellers and a woman playing a lute. Signed with monogram and dated "1887" at the bottom, right; formerly in the Collection of Mr. W. Marshall, M.P.; sold at Foster's, December 6, 1911.

Water-colour, 13½ by 7¾ (0·34 × 0·19).

Purchased out of the Lewis Fund, 1911.

2860 Mary Nazarene

Mary standing with a white and gold head-dress and halo in a green field, dressed in a bright green robe; at her side is a pruning knife in a black satchel, and she holds in both hands a pointed spade,

with which she is turning the earth round the roots of a lily and a rose; a white dove with a halo flies towards her from the left; background, beyond water a grassy hill, with a thatched white cottage and trees; the figure in its pose and fresh directness recalls the drawings of Guinevere for the Union fresco at Oxford; formerly in the Collection of Mr. W. Marshall, M.P.; sold at Foster's, December 6, 1911.

Water-colour, 13½ by 7¾ (0·34 × 0·19).

Purchased out of the Lewis Fund, 1911.

3038 Miss Robertson (Mrs. Fernandez)

Head, three-quarters face, looking left; drawn some years before the larger crayon portrait of Mrs. Fernandez of 1868.

Pencil, 11¼ by 9 (0·28 × 0·23).

Presented by Mrs. Fernandez, 1915.

Nos. **3053-3062**

Purchased from the George Rae Collection out of the Temple West and Clarke Funds, with the help of subscriptions from Sir Arthur Du Cros, Bart., and Sir Otto Beit, K.C.M.G., through the N.A.C.F., 1916.

3053 The Beloved, or the Bride

Centre, the Bride of the Canticles, full-face, in rich green robe, flowing sleeves embroidered in gold and red, her veil fastened back by gold and scarlet aigrettes of Peruvian feather work; round her, four dark-haired maidens whose heads encircle and frame her; half-length figures, the two outside maidens carry stems of blossoms—the left, japonica, the right, a tiger-lily; before her a little negro boy, bedecked with jewelled collar and headband, in his hands a golden vase with roses.

"My beloved is mine, and I am his. Let him kiss me with the kisses of his mouth: for thy love is better than wine."

"She shall be brought unto the King in raiment of needlework; the virgins that be her fellows shall bear her company and shall be brought unto thee."—*Song of Solomon.*

Commissioned by Mr. George Rae, 1863; painted, 1865–6; retouched, 1873, and exh. R.A., 1883 (No. 297).

Canvas, 32½ by 30 (0·82 × 0·76).

3054 Monna Vanna

A woman in a rich white and gold dress leaning on a couch, holding a black and yellow feather fan in her jewelled hands; looking right, three-quarters face; golden hair parted in the middle, fastened with spiral pearl clasps; round her neck, a chain with a crystal locket showing the flesh through it; behind, right, a brass bowl of cream roses.

Bought from Rossetti by Mr. W. Blackmore, who transferred it to Mr. George Rae. Begun in 1866; retouched at Kelmscott, 1873, and renamed by Rossetti "Belcolore"; exh. R.A., 1883 (No. 302); Guildhall, 1894 (No. 118).

Canvas, 35 by 34 (0·89 × 0·86).

3055 Fazio's Mistress [N.G.]

Bust of a woman, three-quarters face, left, plaiting her red hair before a carved ebony mirror; she is seated in an embossed velvet chair; a jade brush and a curious double comb lie on the table; Miss Fanny Cornforth (Mrs. Schott) was the model for this picture; Rossetti

partially repainted it, adding much of the bric-à-brac, in 1873, but left the face untouched. He renamed the picture "Aurelia."

"Io miro i crespi ed i biondi capegli.
Dei quali ha fatto per me rete Amore."—*Fazio degli Uberti*, 1300.

Painted for Mr. Blackmore, who transferred it to Mr. George Rae. Signed and dated 1863. Exh. R.A., 1883 (No. 300); Guildhall, 1892 (No. 157).

Canvas, 17 by 15 (0·43 × 0·38).

3056 Paolo and Francesca

Two compartments separated by the figures of Virgil in a black robe, and Dante in green on a gold ground; insc. at the top "O lasso!"

Left compartment, Paolo, in purple tunic, kissing Francesca, in blue robe; an illuminated volume, on her knees; heads outlined against an oval window; insc. at the bottom, "Quanti dolci pensier quanto disio"; right compartment, the lovers in the same robes are floating, locked in an embrace, diagonally across a rain of tongues of flame. Inscr. at bottom, "meno costoro al doloroso passo!"

An illustration of the story in the fifth canto of the "Inferno," telling how Francesca, daughter of Guido di Polenta, Lord of Ravenna, being married to Lanciotto, the son of Malatesta di Rimini, fell in love with her husband's brother Paolo, and how Lanciotto, discovering this, put the guilty pair to death. A pencil sketch for the left compartment, dated 1854, belongs to Dr. H. A. Munro. This sketch was exh. at the B.F.A.C., 1883 (No. 17). A water-colour version (15¾ by 13) of the left compartment, ascribed to 1861, but possibly only finished in that year, which formerly belonged to Mr. W. Graham, is in the possession of Mr. W. R. Moss; exh. at B.F.A.C., 1883 (No. 34). There are also two water-colour versions of the whole diptych; the finest (13 by 24), dated 1862, painted for Mr. J. Leathart, now belongs to Mr. Edmund Davis. In this version the window in the left compartment is square in shape and Dante is represented as a bearded figure, while perpendicular divisions, consisting of small circular bosses, separate the two central figures from the left and right compartments. Exh. R.A., 1883 (No. 291. Another version belongs to Mrs. J. L. Gardner, Boston, U.S.A.

The version here, which is referred to in F. Madox Brown's Diary (December 2, 1855), was painted in December, 1854. Exh. at the B.F.A.C., 1883 (No. 13). It belonged to Ruskin, from whom it passed to William Morris, who sold it to Mr. George Rae when he needed funds to start the firm of Morris, Marshall, Faulkner & Co., 1861–2.

Water-colour (diptych), 9¾ by 17½ (0·25 × 0·44).

3057 The Blue Closet

Two queens, one, left, in red with green sleeves; one, right, in crimson and grey, standing, playing upon opposite sides of a carved and inlaid dulcimer or clavichord; two other ladies behind them, singing; above their heads the wall covered with blue and white tiling, as also the floor, suggesting the title of the picture; strong blue touches upon an escutcheon at the back. William Morris wrote a poem on it, "The Blue Closet," published in the "Defence of Guinevere and other Poems," and Maeterlinck admired it greatly. Signed with monogram and dated 1857. Exh. Pre-Raphaelite Exhibition, 1857, and R.A., 1883 (No. 358). Purchased by Mr. George Rae from William Morris.

Water-colour, 13½ by 9¾ (0·34 × 0·25).

3058 The Wedding of St. George and Princess Sabra

St. George in golden armour, red tunic and striped blue surcoat seated, resting, after slaying the dragon ; he enfolds the kneeling princess with his arms as she cuts off a lock of her dark hair to bind upon the crest of his helmet ; the dragon's head in a box, right ; background, a hedge of flowers with two attendant angels with purple and green wings playing on bells ; left, a quilted seat with armorial bearings ; signed with monogram and dated 1857. Exh. Liverpool Academy, 1858, and R.A., 1883 (No. 360) ; belonged to Mr. T. E. Plint.

Water-colour, 13½ by 13½ (0·34 × 0·34).

3059 The Tune of the Seven Towers

A woman in red, with a mediæval head-dress, seated in a high oaken chair, playing upon a musical instrument, which forms part of the chair ; a man in a green doublet, with long boots, sits sideways on a stool close by, watching her ; a second lady stands behind in a blue and black and gold robe and gold head-dress ; in an alcove, at the back, a maid is seen reaching through a little window to place an orange branch upon a bed ; a banner hangs down on the right from a pole, which cuts the picture diagonally in half, rising out of the socket beside the oaken chair ; the floor is strewn with green rushes.

In this case also William Morris was inspired by the painting to write a poem published in the " Defence of Guinevere and other Poems."

Signed with monogram and dated 1857. Exh. B.F.A.C., 1883 (No. 18). Purchased by Mr. George Rae from William Morris.

Water-colour, 12⅜ by 14⅜ (0·31 × 0·37).

3060 The Chapel before the Lists

Scene from " Morte d'Arthur." In a lighted chapel a lady is helping to arm a kneeling knight in red, who seizes the moment to embrace her ; her long white head-dress, as she stoops to kiss him, falls like a mantle down her blue dress ; she is holding his long two-handled sword ; upon the pointed shield of the knight is painted the figure of a maiden in distress—Andromeda, or the princess of the dragon story ; to the right of the shield is the knight's crested helmet ; beyond the chapel is a tented field and knights going forth to joust.

Purchased by Mr. George Rae from William Morris ; retouched in 1864 ; the picture bears the double dates 1857–64 and the monogram in the right-hand bottom corner ; exh. B.F.A.C., 1883 (No. 26).

Water-colour, 15½ by 16¼ (0·39 × 0·41).

3061 The Damosel of the Sanct Grael

The standing figure of an angel with spreading red-gold hair, robed in grey with a shot green and pink overdress, holds a long-stemmed cup and a basket with folded white napkin in her hand, with the holy dove above her bearing a censer in its beak ; insc. at the top, " Sanct Grael."

> " Anon there came a dove, and in her bill a little censer of gold, and wherewithal there was such a savour as if all the spicery of the world had been there.
>
> " So there came a damozel, passing fair and young, and she bare a vessel of gold between her hands."—*Morte d'Arthur.*

Painted in 1857; purchased by Mr. George Rae from William Morris; exh. R.A., 1883 (No. 359); this picture has no connection with the oil painting (37 by 23), 1874, which also belonged to Mr. George Rae. Not signed or dated.

Water-colour, 14 by $4\frac{3}{4}$ (0·35 × 0·12).

3062 The Heart of the Night, or Mariana in the Moated Grange

Mariana, in a white robe, kneeling at the foot of a crucifix, some letters in her hands, others scattered on the ground; right, foreground, an embroidery on the ground in front of a black framed mirror in which Mariana's red hair is reflected; behind is the interior of a red room with a spinning wheel and lamp; this water-colour is the same design as the drawing for the woodcut for Moxon's "Tennyson," 1856–7 (Birmingham Art Gallery).

Signed with monogram and dated 1862; exh. R.A., 1883 (No. 290).

Water-colour, 11 by $9\frac{1}{2}$ (0·28 × 0·24).

3063 Lucretia Borgia

Lucretia Borgia, full-length, in a sumptuous white and gold dress, washing her hands in a basin, after preparing a poison draught for her husband, Alphonso, Duke of Bisceglia; her head turned towards left; in a circular mirror at the back, left, can be seen a reflection of Alphonso, on crutches, being walked about the room by Pope Alexander VI, as Rossetti said, "to settle the poison well into his system"; this corner of the picture is the only part of the original version remaining untouched.

The painting belonged to Mr. F. R. Leyland, and Rossetti took it away to alter. Mr. George Rae repurchased it from Rossetti, 1874; in the earlier version, painted before 1858, Lucretia had dark hair and a more oriental appearance, and her head was turned towards the right. The general effect was stronger, though less graceful. Rossetti worked upon the picture, 1860, and either then or later entirely repainted the figure of Lucretia. Exh. (Hogarth Club) about 1860, probably in its first state, and exh., repainted, R.A., 1883 (No. 345). Two replicas of about 1871 exist. One ($24\frac{1}{2}$ by 13) belonged to Mrs. Schott and later to Mr. Fairfax Murray. The other, somewhat smaller, belonged to Mr. Coltart, and now belongs to Mrs. Beausire, of Birkenhead.

Water-colour, $16\frac{1}{2}$ by $9\frac{1}{2}$ (0·42 × 0·24).

Purchased from the George Rae Collection, and presented by Mr. Charles Ricketts in memory of Henry Michael Field, 1916.

3156 The Passover in the Holy Family

Right, Mary, in a white robe and ultramarine blue cloak covering her head, bending down gathering herbs; the boyish figure of Christ, in a red robe, holds the white basin containing the blood, in his right hand, and grasps the doorpost with his left, as he gazes down at Mary; St. John kneels in the foreground, fastening the latchet of Christ's shoe; behind, Zacharias stands in a black robe raising his right arm to smear the lintel with blood; the background shows the green foliage of a vine and a table with leathern cup and wine skin on a white cloth; left, in pencil, are the unfinished figures of Elizabeth kneeling and Joseph handing her a lamb; to the extreme left, foreground, is a well with a wooden bucket. Not signed or dated.

The incidents represented, the sprinkling of blood upon the lintel and Mary gathering bitter herbs for the Passover, are imaginary ones. In this picture Rossetti set out to illustrate the domestic life of the Holy Family with the same reverent freedom from conventionality as Millais in the "Carpenter's Shop" and Holman Hunt in the "Finding of Christ in the Temple." Ruskin refused to admit any symbolism in it. "I call the Passover plain, prosy fact. No symbolism at all."

The subject was designed in 1849, and two drawings for it belong to Miss Acland of Oxford, the design of one of these being selected for a memorial window to Rossetti at Birchington, which was carried out by Frederick Shields, 1884; the water-colour was definitely commissioned in 1855 by Ruskin, who took it away, unfinished, fearing that Rossetti might spoil it. It was lent to the Taylorian Museum, Oxford, for a time, and was exh. R.A., 1883 (No. 364).

Water-colour, 16 by 17 (0·40 × 0·43).

Presented by the N.A.C.F., having been purchased from Mr. Arthur Severn, who inherited it from Ruskin, with the help of a donation of £25 from Sir Thomas Devitt, Bart., 1916.

3283 Arthur's Tomb

Foreground, centre, Guinevere, kneeling in black robe with white head covering and a gold crown and girdle, her right arm across the recumbent effigy of King Arthur on a tomb; on the front of the tomb is painted the knighting of Arthur and the view of the Round Table with knights, and a white dove holding the San Grael; Guinevere's left hand is raised to shield her face from the intense gaze of Lancelot, in chain armour and red robe, with shield on his back, who bends over the head of the king's effigy; background, his horse eating grass, under apple trees; foreground, right, an apple tree, green grass and apples lying on it. This version, from the collection of Mr. M. D. Astley, is a replica by Rossetti himself or by some early pupil, possibly Miss Siddal, of the original subject of 1854, which belonged to Ruskin, and is now in the collection of Mr. S. Pepys Cockerell. Insc. with monogram and "dated 1855, copied 1860."

Water-colour, 9¼ by 14½ (0·23 × 0·37).

Presented by the National Art-Collections Fund, 1918.

3532 Dantis Amor

Centre, the standing figure of Love, full-face, in red robe with wings and chestnut hair falling on his shoulders; a bow and down-turned arrow in left hand; blank dial in his right, raised against his breast. The drawings for the subject show that this was intended to be inscribed with the date of Beatrice's death "9. Giugno, 1290" Love is standing between the Sun and the Moon; the background of blue and gold is divided diagonally. Top and left, the striped golden rays of the sun and a crowned head gazing down, round which is inscribed "*Qui est per omnia sæcula benedictus*"; bottom and right, stars and the head of a woman gazing upwards, representing the moon

Painted in 1859, as the centre panel of a cabinet for William Morris, at the Red House, Upton, the side panels representing "Dante meeting Beatrice in Florence," left, "Dante and Beatrice in Paradise," right; the centre panel, which was never completely finished, was

removed from the Red House, 1865, and purchased some time after by Gambart The side panels were framed in 1865 and sold separately to Sir F. Burton, and by him to Mr. Leathart. They now belong to Mr. J. F. Tennant. Drawings for the figure of "Love" are in the Art Gallery, Birmingham.

Oil on panel, 29½ by 32 (0·75 × 0·81).

Presented by Mr. F. Treharne James, 1920.

3827 Dr. Johnson at "The Mitre"

Illustration to the story in Boswell's Life of Johnson of the two young women from Staffordshire who came to consult Dr. Johnson about Methodism. A room in the coffee-house; centre, a table with white cloth, tea-cups and other articles on it; left, Dr. Johnson seated with one of the young women on his knee; right, the other young woman seated, leaning forward, listening to the remarks of the Doctor; beside her a man (who should be Dr. Maxwell, but resembles Boswell in the picture) bending forward sipping from a spoon, a wine-glass in his left hand; above him a manservant lighting a lamp; background, an open window with a view of houses with lighted windows and a yellow evening sky. Signed "D. G. R." Painted *c.* 1861.

Ex Coll. Mrs. Plint, J. Stewart Hodgson, C. Fairfax Murray. Exh. R.A. 1883, No. 349.

Water-colour, 14¼ by 14 (0·36 × 0·35).

Purchased out of the Clarke Fund from Messrs. Agnew, 1923.

3965 The Seed of David

Original studies for the triptych in Llandaff Cathedral. "Christ adored by a Shepherd and a King, with two figures of David."

Centre panel, interior of a stable; the Virgin in a blue robe over a red dress holding the Infant Christ, her arm supported by a monk in brown, standing right of her; in front, kneeling at her feet, are a Shepherd and a King; the Shepherd in a brown loin cloth, a bundle of faggots on his back, holding a crook in his right hand; the King, in green, holding his crown in his left hand; left, an Angel in white with golden hair and wings, holding the King's right hand and the Shepherd's left; right, a brown cow and a white calf—their heads showing, extreme left, through an open door, a green field with trees in blossom; background, through openings in the wall, the heads of angels; above the rafters, four angels' heads seen through openings in the roof.

Left, panel David, as a shepherd-boy with a white and red loin cloth, crook in left hand, is holding the sling in his right with the stone intended for Goliath; behind him, a brook in a green field, soldiers in background.

Right panel, David as a King with a red beard, in armour under a red surcoat, a sword and crown; playing on a harp; gold background; blue and gold pavement; to the right, a decorative peacock in black and gold. Painted in 1856.

Ex. Coll. Judge Lushington.

Water-colour, centre panel (triangular top), 16 by 11½ (0·41 × 0·29).

Left panel (curved top), 11 by 5¼ (0·28 × 0·13).

Right panel (curved top), 11 by 5 (0·28 × 0·13).

Purchased out of the Clarke Fund, 1924.

3971 Maids of Elfin-Mere

Illustration to a Poem by William Allingham in "The Music Master," p. 202. Engraved by the Brothers Dalziel, 1855.
Proof on India paper, 5 by 3 (0·13 × 0·08).
Purchased out of the Duveen Drawings Fund, 1924.

4058 The Palace of Art

Illustration for "Moxon's Tennyson." 1857.
Engraved by the Brothers Dalziel. Inscribed "D. G. R." and "Dalziel *Sc.*"
Wood-engraving proof on India paper, $3\frac{3}{8}$ by $3\frac{1}{8}$ (0·09 × 0·08).
Presented by Mr. Harold Hartley, 1925.

4089 Roman de la Rose

Two lovers in mediæval dress kneeling and kissing in a rose garden; the man, right, in a sleeveless garment of peacock blue and gold; the maiden, left, in whire sleeveless dress with blue and gold pattern over a bright green dress; bushy red hair; above, right, an angel in white; long red hair; a red and gold wing to left, across the picture; gold patterned background.
Signed with monogram "D. G. R., 1864."
In 1861 Rossetti etched a similar design for the title page of "Early Italian Poets" (2nd Edition, 1874, called "Dante and his Circle") the plate was destroyed and a pen and ink drawing substituted.
"Love's Greeting" (oil), 1861, has a similar subject.
Water-colour, $13\frac{1}{2}$ square (0·34).
Presented by Mr. Andrew Bain, 1925.

4283 Study for "Giotto Painting Dante's Portrait"

Inscr. "Dante G. Rossetti, 1852," with a verse in Italian below.
Brown ink, $7\frac{1}{2}$ by $6\frac{5}{8}$ (0·19 × 0·17).

4284 Study for "The Bride"

Study for the oil-painting in this Gallery. Inscr. with monogram, 1865.
Pencil, $16\frac{1}{2}$ by 12 (0·42 × 0·30).

4285 Head of a Girl

Inscr. with monogram, 1870.
Brown chalk on green paper, $18\frac{1}{2}$ by 15 (0·47 × 0·38).

4286 Two Studies

(*a*) **Head of a Girl**

Inscr. with monogram, July 23, '59.
Pencil, $5\frac{1}{2}$ by $5\frac{3}{4}$ (0·14 × 0·15).

(*b*) **Study of a Young Man**

Pen and wash, $7\frac{1}{2}$ by $3\frac{5}{8}$ (0·19 × 0·09).

Nos. **4283-4286** bequeathed by Mr. J. R. Holliday, 1927.

ROTHENSTEIN (William)

2116 Jews Mourning in a Synagogue

Small Russian "Schul" or synagogue; seven men, two standing, the rest seated, facing three-quarters right, grouped against the grey-washed wall of the room; they are mourning for the death of their "Rav" or Rabbi, and draped in the customary "talith" or praying-shawl, with stripes of white and blue-black; left, a curtain, embroidered red and gold; exh. N.E.A.C., Summer, 1906; Jewish Exhibition, Whitechapel, Autumn, 1906.

Canvas, 49 by 44½ (1·24 × 1·13).

Presented in commemoration of the Exhibition of Jewish Art at the Whitechapel Art Gallery, 1906, by Mr. Jacob Moser, J.P., of Bradford, through the Trustees of that Gallery, represented by Canon Barnett and Sir Edgar Speyer, Bart., and a special committee represented by the Very Rev. Dr. Gaster, the Haham of the Spanish and Portuguese Jews, 1907.

2683 Auguste Rodin

Portrait drawing of the French sculptor. Insc. "W. R., '06."

Red chalk, 9⅞ by 7⅞ (0·25 × 0·19).

Presented by Mr. G. Bernard Shaw, through the N.A.C.F., 1910.

3189 The Doll's House

Two figures, a man and a woman, at the foot of a small wooden staircase; left, the woman in a white dress and black coat seated, her head resting on her left hand; right, a bearded man in black, with black hat, standing with arms folded holding grey coat; background grey wall with heavy shadows cast from above; exh. International Fine Arts Exhibition, 1911. Painted 1899; first exh. at Paris Exhn. 1900; N.E.A.C. 1903.

Canvas, 34 by 24 (0·86 × 0·61).

Presented by Mr. C. L. Rutherston, 1917.

3190 Sir Rabindranath Tagore

Three-quarters length figure, seated; three-quarters face, turned to right, reading a book, held in right hand; left hand supports the right; long flowing garment; long hair and beard. Insc. "W. ROTHENSTEIN."

Pencil, 14½ by 9 (0·37 × 0·23).

Presented by Lord Henry Bentinck, 1917.

3844 Two Women

Two women standing side by side holding hands; left, in rose and white dress, with bare shoulders and bosom, black hat with long ribbons, pink flower in her right hand; right, in white from the waist, black hat with long ribbons; background, trees, left and right, with, centre, a garden and balustrade; dark blue sea beyond, with two white sails; dark grey-blue sky. Painted in 1894. Reproduced in *The Savoy* and exh. N.E.A.C., 1895.

Canvas, 38 by 30 (0·96 × 0·76).

Presented by the Contemporary Art Society, 1924.

3850 Portrait of Jan Toorop

Portrait of the Dutch painter ; half-length, dark hair and moustache, almost full-face ; his right hand is raised and holding a pipe which he is smoking. Exh. N.E.A.C., 1896.

Canvas, 24 by 20 (0·61 × 0·51).

Purchased out of the Clarke Fund, 1924.

3887 Clutton Brock

Head, turned three-quarters to the left.

Red, black and white chalk on dull grey-pink paper, $8\frac{3}{8}$ by $6\frac{1}{4}$ (0·21 × 0·16).

Presented by friends, 1924.

3953 The Princess Badroulbadour

Interior, with three children dressed up ; the first, a little girl with fair hair, is wearing a white turban and a robe of crimson and gold, the train of which is carried by another little girl in a blue dress and robe of light red and silvery gold ; behind her, a boy in a red turban and a robe of golden yellow and lavender stripes ; background, a black and gold lacquer cabinet, an Old Master painting above on a light green wall with dark green dado.

Exhib. N.E.A.C., 1912.

Canvas, 55 by $46\frac{1}{2}$ (1·40 × 1·18).

Exh. R.A. and Chantrey Purchase, 1924.

4009 J. Havard Thomas

A portrait drawing of the Sculptor. Head, full-face, slightly looking down. Signed " W. R., 1920."

Red and black chalk on buff paper, $7\frac{3}{4}$ by 6 (0·20 × 0·15).

Exhib. Redfern Gallery, 1924.

Purchased out of the Duveen Drawings Fund, 1924.

4010 Charles Conder

Seated figure, three-quarters left ; face in profile, resting on his right hand ; his left hand over the back of the chair.

Exhib. Redfern Gallery, 1924.

Grey chalk ; hands and outline of the face in red, $12\frac{3}{4}$ by $10\frac{1}{4}$ (0·32 × 0·26).

Presented by the Artist, 1924.

ROUSSEL (Théodore), 1847–1926

Born at Lorient, Brittany ; educated for the Army and fought in the war of 1870 ; went to Rome for two years, and then settled in London, where he became a pupil and friend of Whistler, under whose influence he painted and etched. He was a pioneer of colour aquatint (printing from several plates) ; first President of the Society of Graver Printers in Colour ; member of the N.E.A.C. and R.B.A. Died in London.

4361 The Reading Girl

Nude girl seated in a long folding chair, facing right, reading a magazine ; a kimono, pink and blue, and a pink drapery hanging over the back of the chair ; background, brown curtains, left, dark grey wall, right. Signed " THÉODORE ROUSSEL."

Canvas, 58 by 61 (1·47 × 1·55).

Presented by Mrs. Walter Herriot and Miss R. Herriot in memory of the artist, 1927.

ROWLANDSON (Thomas), 1756-1827

Born in Old Jewry, London ; son of a tradesman ; studied at the R.A. Schools ; at the age of 16 went to Paris. Exh. R.A. from 1775, at first sending portraits and landscapes. In 1777 settled in London as a portrait-painter, often visiting the Continent, Flanders, Holland and Germany as well as Paris. About 1781 began to develop his gift of caricature ; the most typical example of his new style, " Vauxhall Gardens," was exhibited R.A., 1784. Executed two plates monthly for Ackerman's " Poetical Magazine," 1869, William Combe providing the verses ; republished as a book, " Tour of Dr. Syntax " ; second and third " Tours " followed in 1820 and 1821. He had a fertile fancy and great facility of execution. Illustrated Goldsmith, Fielding, Smollett, Sterne, etc.

Died in London.

4356 Landscape, with Lake

Signed " ROWLANDSON 1799."

Brown ink and water-colour, 5¾ by 9¼ (0·15 × 0·23).

4357 Four Generations

Ink and water-colour, 8 by 10¾ (0·20 × 0·27).

4358 Departure from the Wheatsheaf

Brown ink and water-colour, 5¾ by 9¼ (0·15 × 0·23).

4359 Castle and Bridge, Haverfordwest

Inscr. " Castle and Bridge of Haverfordwest, Pembrokeshire."

Brown ink and water-colour, 5½ by 8¾ (0·15 × 0·22).

Nos. **4356-4359** bequeathed by Mr. J. R. Holliday, 1927.

RUSHBURY (Henry)

3567 Forest of Brotonne

Foreground, sandy soil with stumps of fir trees and a roadway crossing from left ; middle distance, a group of firs ; low hills in distance. Signed " HENRY RUSHBURY, 1920."

Water-colour, 9¼ by 13½ (0·23 × 0·34).

Purchased out of the Clarke Fund, 1920.

1360 Palazzo Ugoccione

The Palazzo Ugoccione, Florence, centre; houses on both sides; foreground, right, horse cabs waiting for hire and figures walking; left, carts and various figures. Signed "HENRY RUSHBURY."

Pencil on tinted paper, touched with water-colour, 11½ by 14⅝ (0·29 × 0·37).

Presented by Mr. J. R. Holliday, 1923.

4333 Repairing the Sail

Signed "HENRY RUSHBURY."

Pencil and sepia wash, 12 by 13¼ (0·30 × 0·34).

4334 A Ship in Dock

Signed "HENRY RUSHBURY."

Pencil and water-colour, 10¼ by 16 (0·26 × 0·41).

4335 A Foreign Town

Signed "HENRY RUSHBURY."

Brown ink and sepia wash, 11⅝ by 17⅝ (0·30 × 0·45).

4336 A Brewery Yard

Signed "HENRY RUSHBURY, 1920."

Pencil, 9 by 10 (0·23 × 0·25).

Nos. **4333-4336** bequeathed by Mr. J. R. Holliday, 1927.

RUSKIN (John), 1819–1900

Born in London; his father, a wine merchant, was friendly with Turner, George Richmond and Prout. The boy was encouraged to write from an early age; first studied art under Mr. Runciman (1831), and later under Copley Fielding and J. D. Harding, but Turner, to whom he was introduced in 1840, exercised the strongest influence on him. He exh. some of his landscapes together with his Turners at the Fine Art Society, 1878; occasionally contributed to the O.W.C.S.; many of his drawings are in the Meersbrook Park Museum, Sheffield, and the Ruskin Drawing School, Oxford; seldom attempted oil painting (feeling a want of inventive power in design and capacity to represent figures), but his architectural drawings and landscapes at times rival those of Turner.

Published 1843 the first vol. of "Modern Painters"; in Venice in 1845; was much impressed by the neglected works of Tintoret, and decided to devote himself to interpreting the works of others; a second vol. of "Modern Painters" followed, 1846; in 1851 met Millais and began defence of the works of the Pre-Raphaelites; the last three vols. of "Modern Painters," pub. in 1855 and 1860, were illustrated by plates engraved mostly from Ruskin's own drawings. His later years—beginning with his Manchester lectures of 1857, "The Political Economy of Art"—were chiefly devoted, under influence of Carlyle, to preaching a more enlightened view of Economics by lecturing and such publications as "Unto this Last" and "Munera Pulveris"; died at Brantwood, Coniston.

2726 An Olive Branch

Pencil drawing on tinted paper, $11\frac{3}{8}$ by $6\frac{1}{2}$ (0·29 × 0·16).

Presented by Sir Claude Phillips in memory of his sister, Eugenie Phillips, 1906.

2972 Angle of the Façade, St. Mark's, Venice

A drawing in pencil with washes of water-colour. The drawing, on separate sheets pieced together, belonged to Miss Bradshaw, in whose educational schemes Ruskin was interested.

Water-colour, $37\frac{1}{2}$ by 24 (0·95 × 0·61).

Presented by the National Art-Collections Fund, 1914.

3507 View of Bologna

A view of Bologna through trees; foreground, centre, trunks of trees; right, a row of small trees; middle distance, the towers and domes of the city. Formerly entitled "Florence from Fiesole," but the town appears to be Bologna.

Sepia drawing, 13 by $18\frac{3}{4}$ (0·33 × 0·47).

Purchased out of the Clarke Fund, 1920.

RUSSELL (W. W.), R.A.

2994 Donkeys and Kites

Littlehampton Common; foreground, children on donkeys; other children flying kites, behind; left, a row of Georgian houses, and, above, banks of clouds against a blue sky. Signed "W. Russell."

Canvas, 30 by 40 (0·76 × 1·01).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3569 Mr. Minney

Old gentleman, three-quarters length, in armchair facing three-quarters left; clean-shaven ruddy face, white hair; grey frockcoat and trousers, white waistcoat and black tie; umbrella in right hand, silk hat in left. Signed "W. Russell."

Canvas, 50 by 40 (1·27 × 1·02).

Exh. R.A., 1920. Presented by Mr. Charles H. Moore through the N.A.C.F., 1920.

4099 The Blue Dress

Girl, three-quarters length, in blue dress seated on sofa; head, three-quarters left, looking down; dark brown hair; foreground, right, straw hat with white flowers; background, grey wall with two framed water-colours on it. Signed "W. W. Russell."

Canvas, 40 by 30 (1·02 × 0·76).

Exh. R.A. and Chantrey Purchase, 1925.

4188 The Amber Beads

Woman seated, half-length, brown dress edged with fur; double necklace of amber beads; brown hair and eyes; arms folded on table; background, mantelpiece and mirror with three Chinese porcelain figures. Signed "W. Russell."

Canvas, 30 by 25 (0·76 × 0·63).

Presented anonymously through the National Art-Collections Fund, 1926.

SADLER (Walter Dendy), 1854–1923

Born at Dorking ; studied at Heatherley's, and at Dusseldorf, 1871, for six years under Burfield and Wilhelm Simmler ; first exh. at R.A. in 1873 ; well known as a painter of figure and anecdotal subjects of the olden time. His chief pictures include " Darby and Joan," " The Widow's Birthday," " Sweethearts," " For Weal or Woe," etc. ; died at St. Ives, Hunts.

1555 Thursday

Monks fishing in a stream near a monastery ; one has hooked a large fish ; the others stand round and watch the struggle. Insc. " W. Dendy Sadler. 80." Exh. R.A., 1880.

Canvas, 33½ by 55 (0·85 × 1·40).

Tate Gift, 1894.

1556 A Good Story

A Franciscan seated at the hearth of a Dominican monastery ; the remains of his repast before him ; two brothers listening to his story. Insc. " W. Dendy Sadler. 81."

Canvas, 23½ by 31½ (0·59 × 0·80).

Tate Gift, 1894.

SANDBY (Paul), 1725–1809

Born at Nottingham ; at sixteen obtained work at Military Drawing Office in Tower of London ; after rebellion of 1745 assisted in Military Survey of the Highlands until 1751 ; pub. several series of etchings, including the first English aquatints, " Twelve views in aquatint, from drawings taken on the spot in South Wales," 1775 ; he obtained the method from the Hon. Charles Greville, who purchased it from John Vaptist Le Prince ; Sandby improved it, and wrote a paper on the subject ; in 1760 in London ; assisted in founding the R.A. ; was an original member ; Deputy Librarian to R.A., 1799 ; died in Paddington. A pioneer in topographical drawing, he has been called " the father of English water-colour."

1853 Edinburgh Castle

Drawn about 1750 ; the castle rock partly surrounded by water, the Nor Loch, now filled up ; right man with horse and cart tipping rubbish ; on the hill, left, a white octagonal building, the house of Allan Ramsay.

Body-colour, 14½ by 21 (0·37 × 0·53).

Presented by Mr. William Sandby, 1901.

1854 Carmarthen Castle

Castle built on the end of a bridge crossing the Towy ; rapids rush through archway, right ; three trees, left ; fisherman in red coat walking along the bank of the river, foreground.

Pen and brown ink, grey shadows tinted with water-colour, 11½ by 19 (0·29 × 0·48).

Presented by Mr. William Sandby, 1901.

1855 Part of the Banqueting Hall of the Royal Palace at Eltham

Left, the end of the ruined building; door and two bricked-up windows; right, brick and plaster cottage and cottagers with dog; trees and another cottage, middle distance, and man mounting horse with the aid of horseblock near high wall.

Water-colour, 10 by $14\frac{1}{2}$ (0·25 × 0·37).

Presented by Mr. William Sandby, 1901.

1856 The Cemetery Gate of St. Augustine's Monastery, Canterbury, 1782

Centre, castellated gateway, with two octagonal towers, in wide street, ornamented with trees; two horsemen entering the city by the wooden bar, their steeds shying at a sow with her litter being driven through the bar by a countryman in white smock. Signed "P. SANDBY."

Pen, grey colour used also for shadows, and water-colour washes, $12\frac{3}{4}$ by 20 (0·32 × 0·51).

Presented by Mr. William Sandby, 1901.

SANDBY (Thomas), 1721–1798

Elder brother of Paul Sandby, born at Nottingham; self-taught draughtsman and architect; private secretary to the Duke of Cumberland; present at the battles of Dettingen and Culloden; an original member of R.A.; its first Professor of Architecture. His only known building in London is the Freemasons' Hall, Queen Street (1776), a sketch for which is in this Gallery. In 1777 appointed, conjointly with James Adam, architect to H.M. Office of Works.

1852 The Design for Freemasons' Hall, London

Sketch for interior of Freemasons' Hall, Queen Street, Lincoln's Inn Fields; barrel vaulting rests upon cornice and entablature supported by pilasters and fluted columns; over entablature, each side of hall, a range of semi-circular windows, placed high to prevent the masonic ceremonies being overlooked by adjacent houses; several figures in the foreground. Insc. "T. SANDBY, inv."

Pen and Indian ink, with thin washes of water-colour, $14\frac{3}{4}$ by $14\frac{1}{2}$ (0·37 × 0·36).

Presented by Mr. William Sandby, 1901.

SANDS (Ethel)

3845 Interior

Grey-blue wall with framed prints on it; in front, a settee covered in cretonne; lilies in green vase on small table, right; sunlight falls on settee and wall. Signed "ETHEL SANDS."

Millboard, 18 by 15 (0·46 × 0·38).

Presented by the Contemporary Art Society, 1924.

SANDYS (Frederick), 1832-1904

Educated Norwich Grammar School; illustrated stories in "Cornhill Magazine," "Once a Week," "Quiver," "Good Words," etc. Painted in Pre-Raphaelite manner: "King Pelles' Daughter," 1862; "Vivian," 1863; "Morgan le Fay," 1864; "Cassandra," 1865; "Medea," 1869, etc. Executed many portraits in crayons and in oils: Tennyson, Browning, Matthew Arnold, Russell Lowell, etc.

4025 Jacob hears the Voice of the Lord

Illustration for " Dalziel's Bible Gallery " (published 1881).
Engraved by the Brothers Dalziel.
Wood-engraving, proof on India paper, $7\frac{3}{8}$ by $5\frac{3}{4}$ (0·19 × 0·15).
Presented by Mr. Gilbert Dalziel, 1924.

4125 Life's Journey

Illustration for " English Sacred Poetry," 1862. Drawn on wood.
India proof of wood-engraving by the Brothers Dalziel, 5 by 4 (0·13 × 0·10).

4126 The Little Mourner

Illustration for " English Sacred Poetry," 1862. Drawn on wood.
India proof of wood-engraving by the Brothers Dalziel, $5\frac{1}{2}$ by $4\frac{1}{4}$ (0·14 × 0·11).

Nos. **4125** and **4126** presented by Mr. Gilbert Dalziel, 1925.

4291 Studies

(*a*) **Melancholia**

Wood-cut and pencil, $4\frac{1}{8}$ by $5\frac{1}{8}$ (0·11 × 0·13).

(*b*) **Study for Illustration**

Pencil, $5\frac{3}{4}$ by $5\frac{1}{8}$ (0·15 × 0·13).

(*c*) **Study for Illustration**

Wood-cut, 5 by $4\frac{1}{2}$ (0·13 × 0·11).
Bequeathed by Mr. J. R. Holliday, 1927.

SANT (James), 1820–1916

Born at Croydon ; pupil of John Varley and Sir Augustus Calcott, R.A. ; studied at R.A. Schools. A collection of his work at Strawberry Hill, painted for the Countess Waldegrave, was exh. at the French Gallery in 1861 ; principal Painter-in-Ordinary to Queen Victoria and Corresponding Member of La Regia Accademia Raffaello in Urbino.

3671 Miss Martineau's Garden

Foreground, left, two ladies in pale pink and pale green, with straw hats, walking by a bed of roses ; further back, right, old lady playing croquet with boy ; background, trees in sunshine and shade. Signed " J. S."
Canvas, 12 by 18 (0·31 × 0·46).
Exh. R.A. and Chantrey Purchase.

SARGENT (John Singer), 1856-1925

Born at Florence ; son of Dr. Fitzwilliam Sargent, of Boston, Mass. His youth was spent in Europe ; studied in the Florence Academy ; then in Paris under Carolus-Duran. Visited America, 1876 ; Spain (first visit), 1879, when he submitted to the first influence of Velazquez, which inspired him to paint " Carmencita " (Luxembourg Gallery) in Paris between 1880 and 1884. Settled in Chelsea, near Whistler. Most of

his clients then were Americans ; " The Children of E. D. Boit " (Boston Mus.) is of that date. Other American portraits during the next 25 years include Roosevelt, Rockefeller, H. G. Marquand, Mrs. Endicott, Ada Rehan (the actress), Mrs. Joseph Chamberlain, Miss Leiter, Lady Randolph Churchill. First exhibition in Boston, 1899. Began his mural paintings in Boston Public Library. A.R.A., 1894 ; R.A., 1897 ; exh. constantly at the R.A. Lord Wemyss is his finest portrait. His portraits of Asher Wertheimer and his family were a remarkable series. Painted most of the distinguished personalities of his time. Coventry Patmore, the poet, is in the N.P.G. Lord Ribblesdale is one of the most effective of his paintings. Particularly successful with groups of ladies, such as " The Misses Hunter," " The Ladies Acheson," etc. After 1910, gave up painting portraits, except occasionally ; his landscapes, both in oil and water-colour, are strong and vivid. Painted a number of war pictures, of which the most important, " Gassed," was exh. at R.A., 1920, now in the Imperial War Museum. His large portrait group of British Generals is in the N.P.G. Died in London.

1615 Carnation, Lily, Lily, Rose

Two children in white frocks at twilight lighting Japanese lanterns in a garden of lilies, roses and carnations. Signed " JOHN S. SARGENT."

Canvas, 67½ by 59 (1·71 × 1·50).

Exh. R.A. and Chantrey Purchase, 1887.

2053 Miss Ellen Terry as Lady Macbeth

Holding the crown of Duncan over her head ; wears robe of metallic blue, with long green sleeves decorated with iridescent beetle-wings, designed for Sir Henry Irving's revival of the tragedy at the Lyceum Theatre. Ex Coll. Sir Henry Irving ; exh. Nw. G., 1889.

Canvas, 86 by 44 (2·18 × 1·11).

Presented by Sir Joseph Duveen (sen.), 1906.

3012 Portrait of Professor Ingram Bywater (1840–1914)

Regius Professor Greek in University of Oxford, 1893–1908 ; pub. " Fragments of Heraclitus " and many works on Greek philosophy.

Half-length figure seated in armchair facing left ; left hand on a volume on a table ; right rests on the arm of chair, holding a folio between fingers ; against a dark background ; in black coat ; the top of the head is bald above a fringe of grey hair ; right, on a table, the brilliant high light of an open folio ; a tall silver antique oil lamp is carried up to top of canvas. Exh. R.A., 1901.

Canvas, 58 by 38 (1·47 × 0·96).

Bequeathed by Mr. Ingram Bywater, 1915.

3044 Lord Ribblesdale

Full-length, standing ; nearly full face ; top hat, black stock and overcoat, fawn breeches and top boots ; a hunting crop in left hand ; white wall behind. Signed " JOHN SARGENT, 1902."

Canvas, 100 by 55 (2·53 × 1·40).

Exhib. R.A., 1902 (175).

Presented in 1915 by Lord Ribblesdale as a memorial of Lady Ribblesdale and his sons—Captain the Hon. Thomas Lister, D.S.O., 10th Hussars, killed at Jidballi, Somaliland ; and Lieut. the Hon. Charles Lister (H.M. Diplomatic Service), Hood Battalion, R.N.D., who fell in Gallipoli, 1915.

3405 Fountain, with Girl Sketching

Right, large balustraded fountain ; left, girl in straw hat and light cloak sketching at an easel ; behind, dark masses of trees.
Water-colour, 10½ by 14½ (0·26 × 0·37).

3406 Riva degli Schiavoni, Venice

Right, gondolas with steel prows ; left, the Riva, with Doge's Palace, the Prison and Daniele's Hotel.
Water-colour, 10 by 13¼ (0·25 × 0·35).

3407 Venetian Fishing Boats

Right, brown fishing nets hanging up to dry ; left, gilded prows and masts and the sails of fishing boats.
Water-colour, 19½ by 14 (0·49 × 0·35).

3408 The Piazzetta, Venice

Foreground, blue-green water of a canal, with gondolas ; behind, right, the Piazzetta, with the column of the Lion of St. Mark ; left, the arcades of a marble palace.
Water-colour, 13½ by 21 (0·34 × 0·53).

Nos. **3405–3408** presented by Sir Joseph Duveen, 1919.

3412 Crucifixion

The figure of Christ, with two nude figures (a man left, a woman right) bound to the Cross by a strip of linen, holding a cup to catch the drops of blood from the hands of Christ.
Upper part of the Cross let into a panel with a circular top, with repoussé work ; at the level of the feet a second detached bar running cross-wise ; cast from a plaster study for the large " Crucifixion " for Boston Library, U.S.A.
Bronze, high relief, 44 by 30½ (1·11 × 0·77).
Presented by Mr. A. G. Ross, in accordance with the wishes of the late Robert Ross, 1919.

3559 San Vigilio : Lago di Garda

Foreground, left, trees in sunlight casting long shadows ; right, edge of lake with reflections ; beyond, rising ground with trees, right, red roofs, centre ; blue sky. Signed " JOHN S. SARGENT."
Water-colour, 14 by 21 (0·36 × 0·53).
Presented by Sir Joseph Duveen, 1920.

3560 Oxen : Carrara

Studies of groups of oxen. Signed " JOHN S. SARGENT, Carrara."
Water-colour, 15¾ by 20¾ (0·40 × 0·53).
Presented by Sir Joseph Duveen, 1920.

3658 Miss Eliza Wedgwood and Miss Sargent sketching

Two ladies seated in sunlit landscape ; right, full length, in white dress, black shawl, black lace scarf over head, hands clasped in lap ; left, lady in black dress and black hat, water-colour box in hand, paint brush in mouth, painting at an easel under large sketching sunshade ; foliage dappled with sunlight, background.

Signed " JOHN S. SARGENT."

Water-colour on paper, 20 by 13¾ (0·51 × 0·35).

Bequeathed by Mr. William Newall, 1922.

3705 Asher Wertheimer [N.G.]

Three-quarters length standing, in top coat, facing spectator, cigar in left hand ; left, below, a black poodle, " Noble," with extended tongue. Tone dark and warm.

Canvas, 58 by 38 (1·47 × 0·96).

3706 Mrs. Asher Wertheimer [N.G.]

Three-quarters length seated to left in Louise Seize chair, head facing spectator, black lace dress, black fan in right hand, pearl necklace, earrings and hair ornament. Three Chinese porcelain animals on table, left.

Canvas, 64 by 42 (1·62 × 1·07).

3707 Hylda, daughter of Asher and Mrs. Wertheimer [N.G.]

Full-length, standing, wearing pince-nez, facing spectator, head three-quarters left, in tawny-pink silk evening dress ; left hand holding a book, rests on a Louis Seize table behind her. On it left, a silver vase with pink chrysanthemums.

Canvas, 84 by 56 (2·13 × 1·42).

3708 Ena and Betty, daughters of Asher and Mrs. Wertheimer [N.G.]

Left, stands Miss Ena in ruby velvet evening dress, in her extended right arm a fan ; right, stands Miss Betty in white satin evening dress, her right arm round her sister's waist, her left hand upon a large *famille verte* jar. Pictures on wall behind. Nearly full-length figures.

Canvas, 73 by 51½ (1·85 × 1·31).

3709 Alfred, son of Asher Wertheimer [N.G.]

Three-quarters length to left, in dark jacket, buff waistcoat, and white stock tie ; left hand on a pile of books on a table ; right holds a sheet of paper ; two glass retorts on the wall, left.

Canvas, 64 by 45 (1·62 × 1·14).

3710 Edward, son of Asher Wertheimer [N.G.]

Unfinished. Standing figure in frock coat, three-quarters length to right ; right arm hand straight ; left, on the pedestal of a bronze group of Apollo and Daphne.

Canvas, 64 by 45 (1·62 × 1·14).

3711 Essie, Ruby and Ferdinand, children of Asher Wertheimer [N.G.]

Ferdinand, in Eton jacket, sits on the ground in front, right elbow upon a large chintz-covered cushion ; left of it a black poodle, " Noble " ; behind kneels Miss Essie in bright red frock, with white lace pinafore, holding a brown Spitz ; behind, in bluish white, on red sofa, sits Miss Ruby with another small dog on her lap, in front of a dimly-seen Japanese screen—a school-room globe to left.

Canvas, 63 by 76 (1·60 × 1·93).

3712 Hylda, Almina and Conway, children of Asher Wertheimer [N.G.]

Centre ; Conway standing nearly full-length, facing slightly to left ; brown jacket and flannels ; holding brown spaniel ; right, Almina, standing, in dark riding dress and red tam-o'-shanter, a crop and white gloves in left hand ; left, Hylda, seated, holding a terrier ; white sun-bonnet and muslin blouse, pink silk scarf and dark skirt. Garden balustrade and blue-grey sky behind.

Canvas, 73½ by 52 (1·85 × 1·33).

3713 Almina, daughter of Asher Wertheimer [N.G.]

Full-face, seated three-quarters length, in white Eastern dress with small green pattern, pearls and aigrette in turban ; she touches the strings of an oriental guitar ; in front, cut melon in silver dish. Dark background.

Canvas, 52½ by 38½ (1·33 × 0·98).

The above nine pictures, Nos. **3705–3713,** were bequeathed by Asher Wertheimer, 1922.

4102 Portrait of Madame Gautreau

Full-length standing figure, lady in a low-cut, tight-fitting black evening dress ; figure facing front ; head in profile to right ; red-brown hair ; right arm resting on round table ; background partly painted dark grey.

Unfinished study for the portrait in the Metropolitan Museum, New York.

Canvas, 81 by 42 (2·06 × 1·07).

No. 70 at Sargent Sale, Christie's, July, 1925.

Presented by Sir Joseph Duveen through the N.A.C.F., 1925.

4103 Claude Monet painting at the Edge of a Wood

Left foreground, in a field of brown grass, Claude Monet, grey trousers, blue coat, white hat, seated before a canvas on an easel ; right, a woman on an easel ; right, a woman in white seated on the ground ; background, grey tree-trunks lit by the sun, a row of dark trees behind them with a glimpse of houses and water beyond.

Canvas, 21 by 25½ (0·53 × 0·65).

No. 140, Sargent Sale, Christie's, July, 1925.

Presented by Miss Emily Sargent and Mrs. Ormond through the N.A.C.F., 1925.

4180 Portrait group of the Misses Hunter

Three ladies seated on a three-cornered sofa ; right, lady in black silk dress, brown hair, dark eyes ; centre, lady in black silk, white fichu, red fan in right hand ; light brown hair and blue eyes ; a rough-haired terrier lies on her skirt ; left, further back, a lady with fair hair, blue eyes, white dress, left arm raised fingering pearl necklace ; black and gold Chinese screen in background ; Aubusson carpet on floor. Signed " JOHN S. SARGEANT, 1902."

Canvas, 90 by 90 (2·29 × 2·29).

Exhibited R.A., 1902 ; Sargent Memorial Exhibition, Burlington House, 1925-1926.

Presented through the N.A.C.F. by Mrs. Charles Hunter, in memory of a great artist and a great friend, 1926.

SCHETKY (John Christian), 1778–1874

Born at Edinburgh, 1778 ; pupil of Nasmyth ; Professor of Civil Drawing at Royal Military College, Great Marlow ; Royal Naval College, Portsmouth ; East India College, Addiscombe ; marine painter to George IV, William IV and Queen Victoria ; died in London.

1191 Loss of the " Royal George " [GREENOCK]

The sinking of the " Royal George " at Spithead, 1782 ; right, the " Royal George " on her broadside ; left, the " Victory," Lord Howe's flagship, firing signals of distress ; other men-of-war in the background ; foreground, sea and small boats.

Canvas, 41½ by 71¼ (1·05 × 1·82).

Presented by the Misses Trevenen, 1885.

SCOTT (David), 1806–1849

Born in Edinburgh ; elder brother of William Bell Scott ; first work, a series of designs after Stothard, drawn and engraved for Thomson's " Scottish Melodies " ; turned to painting and produced, 1828, " The Hopes of Early Genius Dispelled by Death " ; A.R.S.A., 1830 ; went to Italy, 1832 ; R.S.A. on his return ; competed unsuccessfully at Westminster Hall, 1843–44.

2405 The By-Way to Hell

One of his 40 designs for first part of Bunyan's " Pilgrim's Progress," etched after his death by his brother, W. B. Scott, who illustrated the second part ; both series pub. with text by Fullerton & Co., 1865 ; this print bears, beside the name of David Scott, that of " T. Dick," in place of W. B. Scott ; it has the imprint of the same publishers.

Etching, 6⅝ by 5 (0·17 × 0·12).

Presented by Mr. Edmund Houghton, 1898.

SCOTT (Samuel), 1710–1772

Painted topographical views and naval subjects ; exh. at the Society of Artists and the Free Society, 1761–65 ; died at Bath.

313 Old London Bridge, 1745 [N.G.]

The bridge across the picture, covered with houses (removed 1754); foreground, left, a raft, with boats and warehouses on the Surrey side; centre, the river; right, a ship, with the Monument showing between the masts; blue sky with cumuli clouds.

Canvas, 11¼ by 21½ (0·28 × 0·54).

Vernon Collection, 1847.

314 Old Westminster Bridge

Left, middle distance, four arches of the bridge (completed 1750); foreground, sailing vessels; buildings on river bank, right; sunset glow, left; blue sky, right. Companion picture to No. **313.**

Canvas, 11¼ by 21½ (0·28 × 0·54).

Vernon Collection, 1847.

1223 Part of Old Westminster Bridge [N.G.]

One arch and part of another; beneath, a barge rowed by two men and steered by a third in scarlet coat; distance, left bank of the river, with wharves and warehouses. Possibly Scott Sale, April 4, 1765 (74).

Wood, 10¼ by 15½ (0·26 × 0·39).

Purchased from Messrs. H. Graves out of the Clarke Fund, 1886.

1328 Westminster from the Thames

Left, Old Westminster Bridge; centre, the Abbey and Banqueting Hall; right, on the bank, an obelisk-like water tower and water-gate of York Stairs; foreground, the river, barges and boats; light blue sky, fleecy clouds; distance, Westminster Abbey and Hall; right foreground, barge laden with grain.

Canvas, 23½ by 43½ (0·59 × 1·10).

Purchased from Messrs. Colnaghi out of the Wheeler Fund, 1891.

SCOTT (William Bell), 1811–1890

Younger son of Robert Scott, the engraver, born at Edinburgh; educated by his father and elder brother, David; then as student at the Trustees' Academy; at 20 came to London, drew at the B. Mus. In 1838 exh. at B.I.; in 1840 he sent to the Suffolk St. Gallery "The Jester," "The Wild Huntsman," and "King Alfred disguised as a Harper"; in 1842, began to exhibit at R.A.; competed at Westminster Hall unsuccessfully; carried out mural paintings at Wallington Hall and Penkill; enjoyed the friendship of Rossetti and, like him, found time for literary work as essayist on art, biographer and poet; honorary member of the R.S.A., 1887; died at Penkill.

1322 The Eve of Deluge

On the terrace of an antediluvian palace overlooking a plain an eastern prince sits, caressed by his wife, and surrounded by his retinue; at his feet tiger-cubs gambol; two attendants, bending over the balcony, watch the family of Noah entering the Ark; from the horizon a dark and ominous cloud rises into the sky.

Canvas, 12¾ by 17½ (0·32 × 0·44).

Presented by Miss Alice Boyd, 1891.

SEDDON (John Pollard), 1827–1906

Architect and designer; brother of Thomas Seddon and an intimate of the Pre-Raphaelites, in whose correspondence his name often occurs; published, 1868, "Rambles in the Rhine Provinces," with lithographs and wood engravings.

2407 Recess with Staircase in the Wall, St. Sauveur, Caen

Plate 9, an illustration of Flamboyant work in Seddon's "Progress in Art and Architecture, with Precedents for Ornament" (London: David Bogue, 1852); initialed "J.P.S." and insc. "Drawn and lithographed by John P. Seddon. Leighton Bros., lith., plate 9."

Lithograph, $8\frac{3}{8}$ by $5\frac{1}{4}$ (0·22 × 0·13).

Presented by Mr. Edmund Houghton, 1898.

SEDDON (Thomas), 1821–1856

Born in the parish of St. Botolph, Aldersgate; sent to Paris, 1841, to study ornamental design; went to North Wales, 1849 and began landscape work; continued this at Barbizon, 1850, and in 1851 took up painting; his first picture, "Penelope at her Web," R.A., 1852; in 1853 accompanied Holman Hunt to Egypt and the Holy Land; returned, 1854, with two finished pictures, "The Pyramids of Ghizeh" and "Jerusalem," in this collection. Died at Cairo.

563 Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel

Left, the modern walls of Jerusalem and the mosque of El Aksa on Mount Moriah, assumed to be on the site of the ancient temple; right, the Mount of Olives and the village of Siloam; the sleeping figure under the pomegranate tree represents the painter's Syrian servant; painted on the spot, 1854; the painter spent five months on its execution.

Canvas, 25 by 32 (0·63 × 0·81).

Presented by subscription, 1857.

SERRES (Dominic), 1722–1793

Born at Auch, Gascony; intended for the Church, but ran away to Spain; served as a sailor and afterwards as Master of a trading vessel to Havannah; captured by a British frigate and brought to England, about 1758. Married and lived in Northamptonshire. In marine painting, helped by C. Brooking; Member of Incorporated Society of British Artists, 1765; also exhibited at Society of Artists, and Free Society; an original member of R.A., 1768; librarian, 1792; marine painter to George III. Died in London.

1442 Ships in a Gale

A three-masted vessel and a lugger are running before the wind with shortened sail, in a rough sea, off a hilly coast. In the foreground, right, a fishing-boat; a large ship on the horizon; a shoal of porpoises in the foreground.

Panel, $14\frac{3}{4}$ by $22\frac{3}{4}$ (0·37 × 0·57).

Formerly attributed to Backhuysen.

Lent, with several others, by the Victoria and Albert Museum, in exchange for a collection of water-colour drawings, 1895.

SHACKLETON (William)

3820 The Mackerel Nets

The French coast at low tide, evening; nets in which mackerel are entangled, fixed upright on poles; fishermen collecting the fish by the light of a lantern; green evening sky with warm clouds. Signed "W. SHACKLETON '13."

Canvas, 40 by 46 (1·02 × 1·17).

Presented by Professor Fred Brown, 1923.

SHANNON (Charles Hazelwood), R.A.

2431 The Ruffled Sea

A troop of naked children scurrying along the beach against a dark sea; signed on the margin "C. SHANNON."

Lithograph, $9\frac{7}{8}$ by $12\frac{1}{2}$ (0·25 × 0·31).

Presented by Mr. Ernest Marsh, 1909.

2432 The Modeller

A man kneeling before a table modelling a small figure; insc. with monogram "C. S." and on margin "C. H. Shannon."

Lithograph, 7 by $7\frac{1}{4}$ (0·18 × 0·18).

Presented by Mr. Ernest Marsh, 1909.

2995 Mrs. Patrick Campbell

Three-quarters length, in blue dress seated at piano, holding folio of music; looking over right shoulder, head reflected in a round mirror hanging behind the piano; right, bowl of flowers.

Canvas, 48 by $42\frac{1}{2}$ (1·22 × 1·08).

Presented by the National Loan Exhibitions Fund Committee, 1914.

3152 The Lady with the Amethyst

Half-length seated, a girl leaning forward, looking three-quarters right, towards the spectator; right elbow on a table, her hand supporting her chin; in a black dress with white ruff round neck; left hand holding an amethyst attached to a necklace.

Canvas, 24 by 24 (0·61 × 0·61).

Exh. R.A. and Chantrey Purchase, 1916.

SHANNON (Sir James Jebusa), 1862–1923

Born at Auburn, New York State; came to England 1878; 3 years at South Kensington; gold medal for figure painting; exh. at R.A. in 1881 (at the age of 19), when his portrait of the Hon. Horatia Stopford was exh. by command of Queen Victoria: awarded first-class medals for his portrait of Mr. Henry Vigne at Paris, Berlin and Vienna. A.R.A., 1897; R.A., 1909.

1901 The Flower Girl

A flower girl sitting under the shade of a plane tree nursing her baby; the sun through the leaves and on her cheek, neck and cotton gown; black hat and shawl; left arm supports a basket of roses; signed "J. J. SHANNON."

Canvas, $32\frac{1}{4}$ by $25\frac{3}{4}$ (0·82 × 0·65).

Exh. R.A. and Chantrey Purchase, 1901.

3825 Portrait of Phil May

Three-quarters standing figure facing left, head turned three-quarters towards spectator, red hunting coat; white stock, brown kid gloves; cigar in left hand, top hat in right; dark brown background. Signed "J. J. SHANNON."

Exh. R.A., 1902.

Canvas, 51 by 36 (1·29 × 0·91).

Exh. R.A. and Chantrey Purchase, 1923.

4263 Portrait of Madame Patey

Three-quarters length, head almost profile left; hands clasped in front, black hair, dark eyes; cretonne dress with red roses, under a crimson velvet bodice trimmed with lace. Signed "J. J. SHANNON, 1884."

Canvas, 50 by 35 (1·27 × 0·89).

Presented by Ethel Jackson, daughter of Madame Patey, 1927.

SHEE (Sir Martin A.), 1769–1850

Born in Dublin; pupil of the Dublin Society; came to London in 1788; R.A. Schools, 1790; A.R.A., 1798; R.A., 1800; P.R.A., 1830, and knighted; died at Brighton.

367 Infant Bacchus [STOCKPORT]

A naked boy lying on his back, one leg resting on an empty vase; in his right hand a bunch of grapes.

Canvas, 27½ by 35½ (0·70 × 0·90).

Vernon Collection, 1847.

368 Thomas Morton, Dramatist, 1764–1838

Head and shoulders, turned slightly towards right.

Canvas, 30 by 25 (0·76 × 0·63).

Vernon Collection, 1847.

677 William Thomas Lewis [DUBLIN]

Full-length, life-size; painted 1791; exh. R.A., 1792.

Canvas, 93 by 57 (2·36 × 1·45).

Bequeathed by Mr. T. D. Lewis, 1863.

SHORT (Sir Frank), R.A.

2430 Low Tide and the Evening Star, and Rye's Long Pier deserted

The subject is thus described on the plate; insc. further on the margin, "F. SHORT, aq." and "F. GOULDING, imp."

Etching, 7¼ by 10¼ (0·18 × 0·26).

Presented by Mr. Ernest Marsh, 1909.

SICKERT (Walter Richard), A.R.A.

3181 Portrait of George Moore

Almost full-face, looking slightly left; black coat, white collar, black tie; dark grey-blue background; yellow auburn hair and moustache; pale blue eyes; signed "SICKERT."

Canvas, 24 by 20 (0·61 × 0·51).

Presented by the Contemporary Art Society, 1917.

3182 Café des Tribunaux, Dieppe

The Café in sunlight ; figures under a white awning ; green sun-blinds on the windows above ; shadow on roadway in the greater part of foreground ; right, a shop with the sign " Coiffure des Dames," and a window in which the café is reflected ; background, left, a view down a street with awnings and figures.

Canvas, 24 by 28¾ (0·61 × 0·73).

Presented by Miss Sylvia Gosse, 1917.

3183 Despair

A workman seated wearily on the ege of a bed. Insc. " SICKERT."

Pencil, 7⅜ by 4⅝ (0·19 × 0·12).

Presented by the Contemporary Art Society, 1917.

3621 A Marengo

Interior ; two women seated on a wooden bed gossiping ; left, woman in green skirt with pink spots, purple blouse ; right, woman in reddish brown dress ; olive background. Signed " SICKERT."

Canvas, 15 by 18 (0·38 × 0·46).

Purchased out of the Clarke Fund, 1922.

3810 Venice and the Old Campanile

Water in front, gondolas at the quayside of the Piazetta centre ; the Old Campanile, left ; corner of the Doge's Palace, right ; buildings at back with part of St. Mark's right. Signed " SICKERT."

Chalk, tinted water-colour on Michallet paper, 19¾ by 13 (0·50 × 0·33)

Purchased out of the Duveen Fund. No. 11 at Christie's, April 27th 1923.

3846 Ennui

Interior ; man in brown, smoking cigar, seated at a round table in foreground, a tumbler and a box of matches ; behind him, left, woman in blue skirt and grey blouse standing, arms resting on a chest of drawers with birds in a glass case and a cigar box ; gazing up at a picture on the wall, left ; background, grey-green wall with an oil-painting above and, right, decanter of brandy and wine-glass on the mantelpiece.

Signed " SICKERT."

Canvas, 60 by 44 (1·52 × 1·2).

Presented by the Contemporary Art Society, 1924.

3847 Roquefort

Still-life on a deal table ; right, Roquefort cheese under a glass cover ; left, wine glass partly filled with brown wine, behind this a bottle ; knife lying on table.

Signed " SICKERT."

Canvas, 16 by 13 (0·41 × 0·33).

Presented by the Contemporary Art Society, 1924.

SIDDAL (Elizabeth Eleanor), 1834–1862

Born 1834 (D. G. Rossetti, "Letters and Memoir," note to p. 172, Vol. I), daughter of a Sheffield cutler; milliner's assistant in Cranborne Alley, where Walter Deverell saw her and persuaded her to sit as model for "Viola" in his painting "Twelfth Night"; introduced to Rossetti, who painted her in "Rosso Vestita," 1850, and as "Beatrice at the Marriage Feast," 1852; painted by Millais as "Ophelia" and by Holman Hunt as "Sylvia" in his "Two Gentlemen of Verona." Became engaged to D. G. Rossetti, probably before 1851, but they were not married until May 23, 1860; she had literary gifts, writing poems such as "A Year and a Day," as well as artistic imagination and powers of composition. Amongst the best of her paintings, mostly small water-colours, are "Clerk Saunders" (1854) and "Sir Patrick Spens," No. **3471.** Ruskin and Madox Brown agreed with Rossetti's high estimation of her work. Suffered from consumption and died from an overdose of laudanum.

3202 Lady affixing Pennant to a Knight's Spear

Lady, long golden hair, bare arms, in blue and purple dress, seated, a spear in her right hand, to which a red pennant is being fixed; left arm on the knight's shoulder; right, a knight in black armour, kneeling; behind, left, an open lattice, flowers in a red pot; right, open doorway with boy in red cap holding a black horse; distant hills and stormy sky.

Water-colour, $5\frac{3}{8}$ (0·13) square.

Bequeathed by Mr. W. C. Alexander, 1917.

3471 Sir Patrick Spens

Illustration of the ballad.

Four women and two children gazing out to sea, on cliffs covered with bright green grass, some steps cut in the rock, right; behind, hilly country with groups of three and two figures, of which only the upper parts are seen above the cliffs; right, yellow-haired girl, in red robe over bright blue dress, standing with hands clasped behind her back; left, an elderly woman and two girls, one in bright green and one in purple, seated, with two children.

Water-colour, $9\frac{1}{2}$ by 9 (0·24 × 0·23).

Purchased out of the Clarke Fund, 1919.

SIMMONDS (William George)

2139 The Seeds of Love

A youth in tunic and hood, scattering seeds in the furrows of a field bordered by tree trunks; crows hover and alight behind him; leaning against a tree, back to the sower, a young shepherdess with crook; beyond her a field with sheep.

Water-colour, $21\frac{1}{2}$ by 16 (0·54 × 0·41).

Exh. R.A. and Chantrey Purchase, 1907.

SIMPSON (John), 1782–1847

Born in London; exh. R.A., 1809–1845; for some years principal assistant to Sir T. Lawrence; went to Lisbon, 1834; appointed Portrait Painter in Ordinary to Queen Maria II; amongst his chief portraits are "Duke of Brunswick," for William IV; "Duke of Palmella," Lord Howard de Walden, and "William IV"; died in Soho.

382 Head of a Negro

Head and shoulders, looking up ; red cloak ; grey sky background. Life-size.

Canvas, circular, 22 in. (0·56) diameter.

Vernon Collection, 1847.

SIMS (Charles), 1873-1928

Born at Islington, London ; studied at South Kensington, Academie Julian, Paris, under Benjamin Constant and Jules Lefebvre ; and at the R.A. Schools. First exh. at R.A., 1894 ; " Childhood " (R.A., 1896) purchased for the Luxembourg Gallery, Paris, 1900 ; A.R.A., 1908 ; R.A., 1915 ; Keeper, 1920-1926 ; trustee of this Gallery from 1920-1927. Painted one of the panels in St. Stephen's Hall, Westminster : " King John confronted by his Barons " ; his work was notable for its poetical invention and charm of colouring. Painted many portraits, of which the best are " The Countess of Rocksavage and her Son " (R.A., 1922) ; " The Hon. Esmond Harmsworth, M.P., and Mrs. Harmsworth " (R.A., 1920) ; " Miss Monica Belfield " (R.A., 1922) ; " The Lady Patricia Ramsay and her Son " (R.A., 1926). In 1924 painted " H.M. The King," which was not regarded as a good likeness. Before his death he painted pictures of a mystical nature. Died at St. Boswells.

2260 The Fountain

Left, a fountain ; water streams over the basin and falls into the well below ; right of the shaft a nymph, catching the water from above in a drinking glass ; three other nude figures in front of her, right ; many more in distance beyond ; extreme right, a couple of horses with a nude rider ; in front, below, the well of the fountain ; distance, the dome of a church.

Canvas, 40 by 50 (0·01 × 1·27).

Exh. R.A. and Chantrey Purchase, 1908.

2933 The Wood beyond the World

Edge of a wood with lake in flat country, slightly undulated in distance ; foreground, green sward ; young trees, silhouetted against clear grey sky, across the picture ; foreground, centre, mother with a baby in arms, dressed in white gown draped with long blue shawl ; three nude babies are grouped round ; other groups of babies, right and left ; right, three maidens in loose draperies—two in white, one in subdued orange colour ; two white doves hover above their heads ; further back, nearer lake, a number of nude boys join hands, forming a band across the picture and passing to right along the bank of the lake.

Canvas, 38 by 50 (0·96 × 1·27).

Exh. R.A. and Chantrey Purchase, 1913.

4396 I am the Abyss and I am the Light

To the right, in the corner, a small naked figure with bowed head, above, dark blue patch suggestive of a night sky, about three-quarters of the canvas, left, is occupied by an intricate design, white, red and yellow in colour, vaguely suggestive of light and flame which seems to change in shape and to have a certain movement. Signed " Sims."

Canvas, 28 by 36 (0·71 × 0·91).

Exh. R.A., 1928, No. 684.

Presented by Mr. Ernest Andrews through the N.A.C.F., 1928.

SINGLETON (Henry), 1766–1839

Born in London ; studied under his uncle, William Singleton, a miniature painter ; painted portraits and historical subjects ; exh. R.A., 1784–1839 ; illustrated Shakespeare, and painted Indian subjects from the war with Tippoo Sahib.

1027 Ariel on a Bat's Back [COVENTRY]

Illustration to " The Tempest," Act v. Sc. 1.
Canvas, 39½ by 49½ (1·00 × 1·25).
Bequeathed by the Artist, 1840.

1028 Manto and Tiresias

Tiresias, a prophet of Thebes in Bœotia, became blind and was led about by his daughter Manto.
Canvas, 53 by 51 (1·36 × 1·29).
Bequeathed by the Artist, 1840.

SLEAP (Joseph Axe), 1808–1859

Born in Wapping Street, London ; but he did not exhibit. Water-colours by him are at Glasgow and V. and A. Mus. ; died in London.

676 St. Paul's Wharf, Thames

Foreground, river with barges in front of warehouses with red-brown roofs ; three white steeples and St. Paul's Cathedral in background.
Water-colour on paper, circular, 15 in. (0·38) diameter.
Bequeathed by Mr. Richard Frankum, 1861.

SMALL (William)

1595 The Last Match

Irish peasant on open moorland, lighting pipe from a match which a girl is shading from the wind with her cloak ; a pig pulls at cord tied to the man's arm. Insc. " W. SMALL, 1887."
Canvas, 51½ by 39½ (1·31 × 1·00).
Exh. R.A. and Chantrey purchase, 1887.

SMETHAM (James), 1821–1889

Drawing-master at Wesleyan Normal College ; his work attracted Rossetti, Ruskin and Madox Brown, but had little general success ; his chief patron was Mr. J. S. Budgett of Stoke Park, Guildford, owner of his " Hymn of the Last Supper " and other pictures. Encouraged by W. B. Scott, Smetham took up etching, and his best work was published in a series as " Studies from a Sketch Book." " The Last Sleep " and " The World before the Flood " are the most impressive of the plates. Smetham had considerable gifts as a writer ; his essay on Blake in Gilchrist's book is a good example of his powers. His health and mind gave way under the strain of work and neglect.

2394 Forsake not the Law of Thy Mother

A child at his mother's knee. Insc. "Studies from a Sketch Book, No. 1. Designed and etched by James Smetham. Published by Williams & Lloyd, 29, Moorgate Street." This, with the change of the number, is repeated for each of the series.

Etching, $6\frac{1}{2}$ by $4\frac{3}{8}$ (0·16 × 0·11) (to plate mark).

2395 The Last Sleep

Two lovers stretched in their last sleep. A verse is printed on the margin of the plate under the title.

Etching, $1\frac{7}{8}$ by $1\frac{1}{8}$ (0·04 × 0·10).

2396 Hugh Miller Watching for his Father's Vessel

"I used to climb day after day a grassy protuberance of the old coast-line immediately behind my mother's house, and to look wistfully out long after everyone else had ceased to hope for the sloop with the two stripes of white and the two square top-sails I never saw."—(Hugh Miller, "My Schools and School Masters.") The boy, afterwards the well-known geologist, lies among the bents looking out over the sea.

Etching, 9 by 12 (0·23 × 0·30).

2397 Midsummer

A boy stretched on his back in a field, with a little child kneeling beside him.

Etching, 9 by 12 (0·23 × 0·30).

2398 Mr. Robert Levett

Dr. Johnson's memorial verses are quoted under the print, which represents Levett seated with apples in his lap and one in his hand which he offers to a child clinging to his mother's skirts. Johnson stands behind, and a young girl behind him; background, a barometer marking "Set fair."

Etching, 12 by 9 (0·30 × 0·23).

2399 The Lord of the Sabbath

Foreground, a woman, with her child, points to Jesus Christ walking through the cornfield, followed by his disciples plucking the ears of corn; one of them points to birds, hovering and settling.

Etching, 9 by 12 (0·23 × 0·30).

2400 The Resurrection of the Daisy (Illustration to Chaucer.)

In a meadow by a glade the poet gives the flower to a maiden.

Etching, $6\frac{1}{2}$ by $8\frac{3}{4}$ (0·16 × 0·22).

2401 The Death of Earl Siward

"A Saxon Earl who, feeling the approach of death, desired to be clothed in his armour and set upon his feet that he might not die 'crouching like a cow.'" The Earl stands helmeted under an archway, sword in hand, supported by a man and woman, and framed by upright pikes held by men-at-arms whose hands only appear.

Etching, $8\frac{7}{8}$ by $6\frac{5}{8}$ (0·22 × 0·16).

2402 The Moorland Edge

View over mountain, lake and meadow ; foreground, a white horse.
Etching, 7 by 9 (0·18 × 0·23).

2403 The Dell

A stream, with wooded banks ; foreground, a little girl carrying sticks in her pinafore.
Etching, 9 by 7 (0·23 × 0·18).

2404 The Water-Lily

Water-lilies in a pool ; two boys on the bank with sticks, one of them trying to pull a lily towards him.
Etching, 7⅛ by 9 (0·18 × 0·23).
Nos. 2394–2404 Presented by Mr. Edmund Houghton, 1898.

2916 The Days of Noah

" All things continue as they were."—2 PETER iii, 4.
" Noah and a group of people engaged in revel, while the vast structures round them decay.
Etching, 5½ by 4⅛ (0·14 × 0·10).
Presented by Mr. J. Fairhurst, 1912.

3203 Naboth's Vineyard

Left, a man in loose-fitting grey garment with small red stripes, a striped band round waist and bright yellow under-garment, reclines on a cloth under a vine in a corner of the vineyard ; bunch of grapes in his left hand above his upturned face ; a child lying on the ground by his side ; centre, a little stream ; left, behind the man, a wall of the vineyard with the head and shoulders and arms of a man in yellow robe and yellow and white turban looking over ; right, background, sloping ground and vines. Insc. " JAMES SMETHAM. 1856." Exh. Warrington Loan Exhibition of Painting, October, 1898.
Wood, 8¾ by 6¾ (0·22 × 0·17).
Bequeathed by Mr. W. C. Alexander, 1917.

3204 Eve of St. Agnes

Foreground, right, two figures in cloaks with hoods thrown back stealing past a sleeping figure ; left, a crouching figure asleep with a large dog ; behind, flight of steps ; two other sleeping figures.
Pen and ink touched with colour, 3¼ by 4 (0·08 × 0·10).
Bequeathed by Mr. W. C. Alexander, 1917.

SMIRKE (Robert), 1752–1845

Born at Wigton, Cumberland ; originally a coach-painter ; came early to London ; studied at R.A. Schools ; A.R.A., 1791 ; R.A., 1792 ; painted genre pictures, but chiefly illustrated books ; died in London.

761 Twelve illustrations to " Don Quixote." All with one exception for the series of 48 engravings illustrating Cadell and Davies editions of the work, in four volumes, quarto. Published in London in 1818. [N.G.]

(1) **The Funeral of Chrysostom.** Part I, Chap. 14. Engraved by J. Heath.

(2) **Camilla's Artifice.** Chap. 34. Engraved by A. Raimbach.

(3) **The Captive's Interview with Zoraida.** Chap. 41. Engraved by R. Golding.

(4) **Don Quixote and his Squire mounted on Clavelino.** Part II, Chap. 42. Engraved by W. Finden.

(5) **Sancho as Governor of Barataria.** Chap. 45. This differs from the design engraved by R. Golding in the published work.

(6) **The Duenna Rodriguez solicits the Aid of Don Quixote.** Chap. 48. Engraved by Engleheart.

(7) **Tereza Panza receiving the Messenger of the Duchess.** Chap. 50. Engraved by Engleheart.

(8) **Sancho returning from his Government.** Chap. 55. Engraved by Engleheart.

(9) **The Shepherdesses of the Wood.** Chap. 58. Engraved by J. Scott.

(10) **Don Quixote vanquished by the Knight of the Moon.** Chap. 65. Engraved by Engleheart.

(11) **The Disenchantment of Dulcinea.** Chap. 71. Engraved by R. Golding.

(12) **The Death of Don Quixote.** Chap. 74. Engraved by C. Heath.

Monochrome on wood, 9½ by 8 (0·24 × 0·20).

762 **The Order of Knighthood conferred on Don Quixote by the Innkeeper.** Part I, Chap. 3.

The knight kneels, centre; the innkeeper with raised arm, reads from book in left hand; left, a boy holds a taper, shading its light with his hand; four other figures against a dark ground.

Canvas, 21½ by 18 (0·54 × 0·45).

763 **Don Quixote at Home, after the Termination of his Second Sally.** Part I, Chap. 52. [CHESTER]

Engraved by A. Raimbach.

Canvas, 21½ by 18 (0·54 × 0·45).

764 **The Curate and the Barber visit Don Quixote at Home.** Part II, Chap. 1.

Figure in white skirt kneeling before Don Quixote, seated bareheaded; above the kneeling figure, a woman; two others seated, right; dark background.

Canvas, 21½ by 18 (0·54 × 0·45).

765 **Scene from Bickerstaffe's Play "The Hypocrite," adapted from Colly Cibber's "Non Juror"** [CHESTER]

Mawworm, standing, eyes upturned before old Lady Lambert and Dr. Cantwell, telling them of the reformation in his ways.

Canvas, 19½ by 17½ (0·49 × 0·44).

Nos. 761-765 Presented by Captain Thomas Lambert and Mrs. Lambert, the grand-daughter of the painter, 1867.

1777 Scene from "Don Quixote." Part II, Book II, Chap. 38. Translation by T. Shelton, 1620. [Home Office]

Illustrating the adventure of "The Afflicted Matron, the Countess Trifaldi." The Duke's steward pretending that he and his companions are the waiting women of a princess and that their beards are the result of enchantment; the pretended Countess, seated, left, raising veil; Don Quixote, in armour, seated to the right, gazing in horror; right, the Duke and Duchess and attendant ladies; pink silk canopy above; background, wooded landscape.

Canvas, 22¾ by 31½ (0·58 × 0·80).

Bequeathed by Mr. Henry S. Ashbee, 1900.

1778 Sancho Panza and the Duchess. "Don Quixote." Part II, Book II, Chap. 38. Translation by T. Shelton, 1620. [Mall House]

Sancho Panza, seated in chair, right, being interviewed by the Duke on his appointment as Governor of the Islands; the Duchess, in white and green, seated, centre, in front of a Moorish window, with a white cockatoo on a perch behind her; a white poodle on crimson velvet cushion at her feet; left; group of attendants in shadow.

Canvas, 23 by 31¾ (0·58 × 0·80).

Bequeathed by Mr. Henry S. Ashbee, 1900.

SMITH (Frederick William), 1797–1835

Son of Anker Smith, Associate-Engraver of the R.A.; exh. as "F. Smith" a bust of his father at the R.A., 1818, and continued to exh. till 1828; won gold medal in the Schools, 1821 for "Hæmon and Antigone"; exh. busts of John Keats, Allan Cunningham, Sir W. C. Ross, and William Jordan. He appears to have lived and worked in London.

2441 Sir Francis Chantrey, R.A.

A bust, probably that exh. R.A., 1824; on the back the initials "W. S." and date "1824"; a marble version was presented to the R.A. by Lady Chantrey, probably the one exh. there 1826.

Plaster, 24 (0·61).

Presented by Mr. William White, 1909.

SMITH (George) of Chichester, 1714–1776

Born at Chichester; awarded the Premium of the Society of Artists, 1760; contributed to the Free Society, 1761–1774.

2287 Classical Landscape

Foreground, a pool; man in red coat fishing; oaks left and right; wooded middle distance.

Canvas, 12 by 16¾ (0·30 × 0·42).

Bequeathed by George Derwent Radclyffe, 1908.

SMITH (John Thomas), 1766–1833

Worked as a youth in the studio of Nollekens, whom his father, a pupil of Roubiliac, assisted ; studied at R.A. and pupil of the engraver Sherwin ; in 1791 began his well-known publications, illustrated with own engravings, " The Antiquities of London and its Environs," finished 1800, and " The Antiquities of Westminster " and " The Ancient Topography of London " ; Keeper of the Prints in the B.Mus., 1816 ; published other works, including " Nollekens and His Times."

2728 Portrait of J. M. W. Turner, R.A.

Full-length ; standing at easel, palette and brushes in hands, looking three-quarters right ; on the easel a picture of a boat under sail ; red carpet slippers, grey trousers, brown swallow-tail coat, white stock. This portrait closely resembles the well-known drawing by Sir John Gilbert.

Canvas, 18½ by 18¾ (0·47 × 0·47).

Presented by Sir Joseph Duveen (sen.), 1910.

SMITH (Matthew)

4410 Peonies

Pink and white peonies in brown pot on dark blue table ; yellow-brown background.

Canvas, 30 by 25 (0·76 × 0·63).

Purchased out of the Clarke Fund, 1928.

SMITH (Sidney Robert James), 1857–1913

Born at Southampton ; pupil and assistant of Mr. Bedborough, of Southampton and London ; assistant to Messrs. Coe and Robinson ; set up an independent practice, 1879 ; architect of public libraries in South London (Norwood, Brixton, Kennington, Streatham, etc.), of Cripplegate Polytechnic and of National Gallery, Millbank ; appointed architect to the Lambeth Board of Guardians, 1899 ; A.R.I.B.A., 1879 F.R.I.B.A., 1891.

1742 Original Design for the National Gallery, Millbank

Perspective view of the first design for the front elevation, with a first-floor plan in the top left-hand corner. Signed " SIDNEY R. J. SMITH, F.R.I.B.A., Architect." Exh. R.A., 1893, Paris Salon, 1894.

Pen and ink, 12 by 25 (0·30 × 0·63).

Presented by the Artist, 1900.

SMYTHE (Lionel Percy), 1840–1918

Half-brother of W. L. Wyllie, R.A. ; studied at King's College School and at Heatherley's ; member of R.W.S., 1892 ; A.R.A., 1898 ; R.A., 1911 ; after 1892 lived at Wimereux and painted chiefly fishing and rural subjects in the Pas de Calais.

1709 Germinal

Field of daisies and other wild flowers ; boy in white pinafore putting green stuff into a basket held by girl in pink cap, blue gown and lighter blue apron ; puppy barks at ducks ; behind are four mares each with her foal ; red house with turret and walled garden, near red out-buildings. Insc. " L. SMYTHE, 1889."

Water-colour, 23 by 17½ (0·58 × 0·44).

Exh. R.A. and Chantrey Purchase, 1889.

SOLOMON (Simeon), 1840–1905

Born at 3, Sandys Street, Bishopsgate Without ; studied under his brother Abraham ; entered R.A. Schools and exh. at R.A. from 1858–1872 ; executed book illustrations for "Once a Week," 1862, and "Dalziel's Bible Gallery," etc., 1881 ; acquainted with Rossetti, Burne-Jones and Swinburne ; abandoned Jewish subjects for classical, such as "Bacchus," 1867 ; visited Florence, 1866, and Rome, 1869 ; gave way to dissipation, dying of heart failure in St. Giles' workhouse.

3409 Meeting of Dante and Beatrice

Dante, as a boy, in Gothic chamber, being introduced by lady in embroidered robe and white head-dress to fair-haired girl in long robe ; two other children look on while, left, a sixth fixes a crown on her head in background near window ; right, figures seen through open door. Insc. "S. 12/9/59–63."

Pen and ink with Chinese white on yellow paper, $7\frac{5}{8}$ by 9 ($0{\cdot}19 \times 0{\cdot}23$).

Bequeathed by Mr. Robert Ross, 1919.

3410 Portrait of the Artist

Head, full-face, waving hair parted in centre ; right, figure of saint in stained glass hanging against window ; reverse, a slight drawing of man and three women in 18th-century dress seated at table. Initialled and dated "S. 1/6/59."

Pencil, $6\frac{1}{2}$ by $5\frac{3}{4}$ ($0{\cdot}16 \times 0{\cdot}14$).

Presented by an Anonymous Donor, 1919.

4013 Hosannah

Illustration for "Dalziel's Bible Gallery" (published 1881). Inscribed "S. S." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{1}{2}$ by $4\frac{3}{4}$ ($0{\cdot}16 \times 0{\cdot}12$).

Presented by Mr. Gilbert Dalziel, 1924.

SOMERSCALES (Thomas J.), 1842-1928

Born in Hull ; painted pictures of the sea ; work is also represented in public galleries in Liverpool, Preston and Auckland, New Zealand ; died in Hull.

1773 Off Valparaiso

Dark blue sea under clear sky ; four-masted iron ship to right, hailing a shore boat with brightly-dressed crew being rowed towards her ; low-lying coast of Chili on left horizon.

Canvas, 38 by 71 ($0{\cdot}96 \times 1{\cdot}80$).

Exh. R.A. and Chantrey Purchase, 1899.

SPEED (Harold)

1964 The Alcantara, Toledo, by Moonlight

Two lofty arches of Alcantara bridge over Tagus, bright moonlight ; right, lamp lights gate of bridge at entrance to Toledo ; covered cart, drawn by three mules, crossing the bridge ; road in distance winds round castle hill to railway station.

Canvas, 24 by 36 ($0{\cdot}61 \times 0{\cdot}91$).

Exh. Nw. G. and Chantrey Purchase, 1905.

SPENCER (Stanley)

4117 Christ bearing the Cross

Left, centre, Christ carrying the Cross on his shoulders ; soldiers in fantastic helmets around Him ; in front, people looking through railings ; background, houses with people looking out of the windows ; the curtains blowing out, with an effect of wings ; blue sky.

Canvas, 60 by 56 (1·52 × 1·42).

Presented by the Contemporary Art Society, 1925.

4239 The Resurrection

Scene in Cookham Churchyard ; tombs opening and various figures emerging ; the Church in background ; centre, the church porch with Christ seated and God the Father, behind.

An allegory of the saving of the black and the white races—the instinctive and the intellectual.

Canvas, 18 ft. by 9 ft. (5·49 × 2·74).

Presented by Sir Joseph Duveen, Bart., 1927.

4245 Camouflaged Grenadier

A soldier disguised with bracken, carrying bombs.

Pencil and wash, 19½ by 14 (0·49 × 0·36).

Purchased out of the Duveen Drawings Fund, 1927.

STANFIELD (Clarkson), 1793–1867

Born at Sunderland ; apprenticed to a heraldic painter in Edinburgh ; went to sea in merchant service, 1808 ; pressed into the Navy, 1812 ; showed gift of designing theatrical scenery ; in 1822 at Drury Lane ; up to 1834 worked at theatres ; exh. at R.A., 1820 and 1821 ; foundation member of the British Artists, 1823 ; returned to the R.A., 1927, and until death was constant exhibitor ; popular as painter of marine scenes in Venice and elsewhere ; A.R.A., 1832 ; R.A., 1835 ; hon. member R.S.A., 1858 ; died at Hampstead.

404 Entrance to the Zuyder Zee, Texel Island [Mall House]

Lively sea off coast ; vessels sailing under brisk breeze ; right, on north-east extremity of island, an old mill ; jetty in centre ; exh. R.A., 1844.

Canvas, 39½ by 49½ (1·00 × 1·25).

Vernon Collection, 1847.

405 The Battle of Trafalgar, and the Victory of Lord Nelson over the combined French and Spanish Fleets, October 21, 1805 [Dartmouth]

Centre of combined fleet at half-past 2 o'clock, about an hour and a half after Lord Nelson received his death wound. The " Victory," the ship which bore his flag, after heavy fire from four enemy ships, is in act of disengaging herself from the " Redoutable," a French 74, at that time lashed alongside the " Temeraire," a British 98 ; at that mement the " Fougueux," another French 74, became prize of the latter. On left, Vice-Admiral Collingwood, in the " Royal Sovereign," with her prize, the " Santa Anna," totally dismasted ; other ships on the lee

division; right of the "Victory," the "Bucentaur," a French 80 (Admiral Villeneuve's), with main and mizzen masts shot away, and the "Santissima Trinidad," Spanish four-decker, both ships unmanageable wrecks. (R.A. Catalogue, 1836.) Painted 1833; sketch for the large picture of 1836.

Wood, 15½ by 31½ (0·39 × 0·80).

Vernon Collection, 1847.

406 The Lake of Como

View of lake, with snow-topped Alps behind; two small towns, centre; left, seated figures; painted, 1825.

Wood, 18½ by 30¼ (0·47 × 0·77).

Vernon Collection, 1847.

407 The Canal of the Giudecca, and Church of the Gesuati, Venice [Mall House]

Background, Alps under summer sky flecked with clouds; church and other buildings line the canal, right; a group of boats, left; painted 1836.

Canvas, 24 by 35½ (0·61 × 0·90).

Vernon Collection, 1847.

3531 View of Saintes

Left, Roman arch with scaffolding; right, foreground, crane on river bank; across river, houses round church and lofty Gothic tower crowned with cupola; pale grey-blue sky. Insc. "C. S. Saintes, Octr. 10th, 1851."

Water-colour, pencil and Chinese white on grey paper, 13 by 19½ (0·33 × 0·49).

Presented by Mr. J. Kerr Lawson through the N.A.C.F., 1920.

STANHOPE (J. R. Spencer), 1829–1908

Pupil of G. F. Watts; associated with Rossetti in paintings for the Union, Oxford, 1857; influenced by Burne-Jones; executed work for churches for G. F. Bodley; after 1872 lived at Florence and died there.

3232 Study for "Thoughts of the Past"

Full-length, woman standing by window brushing her hair; background, through window, the Thames at Blackfriars. Study for No. 3338.

Pen and ink, on paper, 24 by 12½ (0·61 × 0·31).

Presented by Mrs. Evelyn de Morgan, 1917.

3338 Thoughts of the Past

Woman, purple gown over white undergown, standing by window overlooking the Thames; holds in right hand some strands of her reddish hair; in left hand, resting on a dressing table, a hair brush; on table, right, on white cover, various articles—looking-glass, coral necklace, comb, scissors and some coins; behind her hand a green dress with yellow striped border and a black dress with magenta trimming and white lace collar. On the floor, left, plants in red pots; right, primroses and violets; through open window, torn muslin curtain across lower part, a view of the Thames, with barges laden with hay in foreground,

Blackfriars Bridge, the Monument and other buildings beyond; blue sky and white clouds.

A model of Rossetti's, Miss Jones, sat for this picture, which was painted in Rossetti's studio at Blackfriars. Ex Coll. Judge Evans.

Canvas, 34 by 20 (0·86 × 0·51).

Presented by Mrs. F. Evans in memory of Judge Evans, 1918.

STANLEY (Lady Dorothy Tennant), 1855–1926

Second daughter of Charles Tennant, of Glamorgan; born in Bloomsbury; studied at Slade School under Poynter and Legros, and in Paris under Henner; attracted attention, in the eighties, by her studies of London street arabs; exh. R.A. from 1886. Married H. M. Stanley, explorer, 1890. Completed and published his autobiography, 1909. Died in London.

1567 His First Offence

A boy, brought up before a magistrate, faces the spectator. Insc. "Dorothy Stanley, 1896"; exh. Nw. G., 1896.

Canvas, 23¾ by 13 (0·60 × 0·33).

Added to Tate Gift, 1894.

STARK (James), 1794–1859

Born at Norwich; was articled to John Crome for three years; became member of Norwich Society of Artists, 1812; exh. R.A., 1811; in 1814 came to London, was admitted to R.A. Schools, 1817; also exh. at B.I.; ill-health caused return to Norwich, but in 1830 came back to London for 10 years, removing to Windsor, 1840; died in London.

1204 The Valley of the Yare, near Thorpe, Norwich

Cornfield on undulating ground skirted by road, overlooking level country of meadow-land and tree plantations; foreground, right, a cart, reapers loading with wheatsheaves; other rustics lie on ground; middle distance, left, ruined church, flanked by trees; low horizon, luminous sky, with drifting grey clouds; exh. R.A. (Winter), 1876.

Canvas, 34¼ by 53½ (0·87 × 1·36).

Purchased from Mr. A. J. Stark, son of the painter, out of the Richard Charles Wheeler Fund, 1886.

2164 Woody Landscape

Path from middle foreground towards left to a clump of oak and birch; a woman, boy and girl pass under the trees carrying firewood; left, foreground, pond; right, donkey with foal, and, behind, marshy country leads to low hills; cloudy sky.

Canvas, 20½ by 32 (0·57 × 0·81).

Bequeathed by Mr. Henry Calcott Brunning, 1907.

STARK (Robert)

1760 Indian Rhinoceros

A rhinoceros thrusts forward his great horned snout and tramples on palm leaves. Insc. "R. Stark, May, '87."

Bronze, 17 *h.* (0·43).

Exh. R.A. and Chantrey Purchase, 1892.

STEER (Philip Wilson)

2473 Chepstow Castle

Castle in shadow against bright morning light, which catches the mud-bank below, and shines on the river and boats; cloudy sky. Insc. "P. W. STEER, 1905"; exh. N.E.A.C. (Summer), 1909.

Canvas, 29½ by 34¾ (0·75 × 0·88).

Presented by Miss Mary Hoadley Dodge, 1909.

2872 The Music Room

Two women, one in pink dress, on sofa; other, in oyster colour, seated on floor, facing right, playing mandolines; behind, left, mirror above semi-circular cabinet, with a bronze on it; background, pale blue wall, with three water-colours hanging; painted 1905–06. Exh. N.E.A.C., 1906; C.A.S. Exhibitions, Manchester, 1911; and Leeds, 1911–12.

Canvas, 40 by 51 (1·01 × 1·29).

Presented by the National Art-Collections Fund, 1912.

3019 Chepstow

Study of stormy sky; the river Wye and cliffs near Chepstow Castle; connected with No. 2473.

Water-colour and pencil, 9¾ by 14¼ (0·25 × 0·36).

Presented by Mr. Geoffrey Blackwell through the N.A.C.F., 1915.

3193 Richmond Castle

Centre, castle on wooded hill; foreground, field, horsemen exercising; left corner, road and figures; distance, left, rainbow and sunshine on hills; right, black storm-clouds breaking into white, patches of blue sky in centre; cloud shadow falls across foreground and on the castle; exh. N.E.A.C. Insc. "P. W. STEER, 1903."

Canvas, 30 by 40 (0·76 × 1·01).

Presented by Sir Michael Sadler through the N.A.C.F., 1917.

3321 Yorkshire Moorland

Hilly country; group of trees, right; trees and rocks, left; grey clouds; blue sky top left corner. Signed bottom right, "P. W. STEER. 1906." From Collection, G. R. Halkett, No. 807 in Red Cross Sale at Christie's, April, 1918.

Body-colour, 10 by 14½ (0·25 × 0·37).

Presented by Sir Marcus Samuel through the N.A.C.F., 1918.

3508 Farmyard

Foreground, centre, group of trees; left, fence and trees, with barn further back; middle distance, trees and wall; distant trees. Signed "P.W. STEER, 1919"; exh. N.E.A.C. (Spring), 1920.

Wash-drawing, 9½ by 13¾ (0·24 × 0·35).

Presented by Sir Joseph Duveen, 1920.

3668 Yachts

Hull of a white yacht across the canvas; below, in front, small boats; at the back white yachts in full sail.

Signed, "STEER," '93.

Canvas, 24 by 30 (0·61 × 0·76).

Purchased out of Clarke Fund from Miss Jane Harrison, 1922.

3715 Elm Trees

Two elm trees, blue sky, white clouds. Signed " P. W. STEER, 1922."
Water-colour, 9 by 13 (0·23 × 0·33).
Presented by Mr. A. E. Anderson through N.A.C.F., 1923.

3803 Portrait of Mrs. Raynes

Half-length ; elderly woman seated in armchair with brown woollen shawl over the back ; full-face ; black dress, linen collar, lace cap ; hands clasped in lap ; background, right, mahogany cabinet with china ; left, yellow Chinese vase with part of a gold picture frame above on grey wall. Exh. N.E.A.C. and at R.A. (Winter), 1922.
Canvas, 27 by 22 (0·69 × 0·56).
Exh. R.A. and Chantrey Purchase, 1923.

3884 Painswick Beacon

Flat ground, broken in foreground ; right, group of trees ; low hill in background ; bright blue sky, clouds of white and dark grey. Signed " P. W. STEER, 1915." Exh. Goupil Gallery, 1924.
Canvas, 24 by 36 (0·61 × 0·91).
Purchased out of the Clarke Fund, 1924.

4264 Sleep

Nude woman, left, reclining on a red drapery spread over cretonne-covered sofa, by open window, right centre ; view of the Thames ; pink roses in bottom right-hand corner. Signed " P. W. STEER."
Canvas, 35 by 52 (0·89 × 1·32).
Presented by Lord Ivor Churchill, 1927.

4272 Toilet of Venus

Interior with tall canopied bed, green-grey hangings ; grey striped sofa, with nude woman seated, right ; a naked baby, behind and above her, draping her shoulders with dark gauzy material ; green and rose drapery on the floor, right ; a naked baby bathing her feet, another reclines at the end of the sofa, left ; a nigger boy, in rose and grey, carrying grey silk dress, left ; other figures suggested in background. Signed " P. W. STEER, 1898."
Canvas, 100 by 72 (2·54 × 1·83).
Presented by Mr. Frank Green, 1927.

4422 Portrait of Mrs. Cyprian Williams

Interior of room with, foreground, left, woman with red hair in grey dress, black pattern, seated in light brown armchair, profile facing right ; blue and purple cloth hanging on the back of chair ; vase of flowers in the left corner ; right, two red-haired children, in blue-black dresses, are seated on low fender seat by the fire ; one, right, looking at a picture book the other nursing a Japanese doll ; grey carpet, red floor, various articles of furniture. Signed " P. W. STEER."
Canvas, 30 by 40 (0·76 × 1·02).
Painted in 1898.
Purchased out of the Clarke Fund with the aid of a contribution from an anonymous donor, 1928.

STEVENS (Alfred), 1817–1875

Born at Blandford, Dorset; son of a heraldic painter whom he assisted; sent to Italy by Hon. and Rev. Samuel Best, 1833; studied painting and architecture chiefly in Florence and Rome; assistant to Thorwaldsen, 1841–42; returned to England, 1842, the most thoroughly educated artist the country has seen; came to London, 1844; competed at Westminster Hall unsuccessfully; appointed, 1845, Master of Architectural Drawing, Perspective, Modelling, and Ornamental Painting to the new School of Design at Somerset House, 1845; resigned in 1847; that year decorated Deysbrook, near Liverpool. In 1849 and 1854 worked for Cockerell on St. George's Hall, Liverpool; designed bronze doors for Pennethorne's Geological Museum in Jermyn Street. In 1850, designer to Messrs. Hoole, of Sheffield, and secured for their stoves, fenders, etc., the first place at the 1851 Exhibition; returned to London, 1852, designed the lions for the British Museum railings. In 1855 he decorated Don Christobal de Murietta's house in Kensington with a "Spenser" series of paintings; in 1856 began the chief work of his life with the competition model for the Wellington Monument, exh. 1857. Placed sixth (with prize of £100); on further consideration the appropriateness of his design obtained the commission for him. For his remaining seventeen years was at work on this monument, which was all but completed at his death, with the exception of the crowning equestrian statue, ruled out by a caprice of the Dean. This equestrian statue, carried out from Stevens's model, was placed in position, 1911.

Also designed (1862) four mosaics of Prophets for the spandrels under dome of St. Paul's (cartoon of "Isaiah," No. 1846 in this Gallery), and a scheme for sculpture and painting in the dome which was not carried out; worked at the decoration of Dorchester House, Park Lane, for Mr. Holford; completed two chimney-pieces, a buffet and other features, and designed painted ceiling and cove, with other parts of splendid scheme; painted portraits, Morris Moore at Rome, 1840, and Mr. and Mrs. Collmann about 1854; died at 9, Eaton Villas, Haverstock Hill, a house he had designed and built, worn out by the strain of his monument, on May 1, 1875.

1775 Portrait of Mrs. Mary Ann Collmann [N.G.]

Half-length full-face portrait of the wife of Leonard Collmann, the architect, an employer of Stevens. Golden hair arranged in ringlets; in silk dress of amethyst colour, narrow ruff round neck joined in front by antique cameo brooch; also a cameo of a woman's figure attached to her waist and to a gold chain that hangs from her neck; cloak with white satin lining falls from her shoulders; in a room with dark green walls, white woodwork and white mantelshelf, left. Painted about 1854.

Canvas, 27½ by 21½ (0·70 × 0·54).

Purchased out of the Grant-in-Aid, 1900.

1846 Isaiah

Cartoon for mosaic on a spandrel under the dome of St. Paul's, designed 1862; the mosaic was uncovered July 22, 1864. The prophet sits on a stone throne and stoops to read a message on a stone table, supported by an angel, left; another angel holds a tablet, right; the gabardine of the prophet is blue, a light red mantle falls from his shoulders;

the angels are clad in amethyst-coloured robes ; their wings are dark blue with bright red. A tablet tied to the step of the throne bears the name " Isaiah." *See also* Nos. 2005-8, 2021, 2124, 2165-75 and 2389.
Paper, 15 ft. 4 in. by 26 ft. (4·67 × 7·92).
Presented by Mr. C. J. Knowles, 1897.

1922 Judith

Head and shoulders in profile ; looking upwards, hands clasping the hilt of a two-handed sword ; painted about 1848. Exh. R.A. (Winter), 1890. Ex Coll. H. Stannus.
Wood, 9 by 7 (0·23 × 0·18).
Purchased out of the Lewis Fund, 1903.

1923 King Alfred and his Mother

The young prince, looking up into his mother's face, points to a book open on her lap ; the Queen bends forward to answer his question ; background, an attendant in green tunic leans forward to look at the passage. About 1848. *See also* Nos. 2184–9. Ex Coll. H. Stannus.
Wood, painted in a circle, 13½ (0·34).
Purchased out of the Lewis Fund, 1903.

1957 The Angel announcing the Birth of our Lord to the Shepherds

Lunette design for Christ Church, Cosway Street, Lisson Grove never executed. The angel, surrounded by clouds of glory, in centre, right hand pointing heavenwards, left stretched out towards the shepherds, grouped on either side worshipping or shading their eyes from the light. *See also* Nos. 2012 (*b*), 2029–31, and 2051. Ex Coll. Reuben Townroe.
Oil on card in the form of a lunette, 9½ by 40 (0·24 × 1·01).
Purchased out of the Lewis Fund, 1905.

1958 Study for a Standing Female Figure

Woman ascending slope, right hand pointing upwards. Perhaps for a figure on the cove of the ceiling for a room in Dorchester House. *See* No. 2049. Ex Coll. Reuben Townroe.
Red chalk on paper, 14½ by 10 (0·37 × 0·25).
Purchased out of the Lewis Fund, 1905.

Nos. **2003-2052** Purchased from Mr. H. Stannus out of the Lewis Fund, 1905.

2003 Study for " Amoret bound in the House of Busirane "

" Faërie Queene," Bk. III, Chap. 12. Amoret, nude, hands tied behind her, bound to a column ; study for central figure of the composition, four versions of which are at the foot.
Pencil, 12 by 9½ (0·30 × 0·24).

2004 Centaur and Triton

A centaur clubbing a triton, who defends himself with his fists ; designed for an hexagonal space, and squared for transfer.
Lead pencil, 5 by 7 (0·12 × 0·18).

2005 Studies for the " Isaiah " Cartoon

(*a*) Alternative study for the angel on the left.
Lead pencil, $3\frac{3}{4}$ by $6\frac{1}{2}$ ($0{\cdot}09 \times 0{\cdot}16$).

(*b*) Alternative of the general composition.
Pencil, $6\frac{1}{2}$ by 12 ($0{\cdot}16 \times 0{\cdot}30$), in the form of a spandrel. About 1862.

2006 Study for an Angel in the " Isaiah "

Study for the angel on the right, squared for enlargement. About 1862.
Pencil and red chalk, 11 by $8\frac{1}{2}$ ($0{\cdot}28 \times 0{\cdot}121$).

2007 Studies for " Isaiah "

Two studies for head and neck of the prophet and for folds of his tunic. About 1862.
Red chalk and pencil, 13 by 10 ($0{\cdot}33 \times 0{\cdot}25$).

2008 Study for the " Isaiah " and for a Battle of Lapithæ

(*a*) Study for the head of the prophet from a beardless model.
Red chalk, $6\frac{1}{2}$ by $5\frac{1}{2}$ ($0{\cdot}16 \times 0{\cdot}14$). Arched top. About 1862.

(*b*) Two figures hurling stones, and one falling backward.
Red chalk, $5\frac{1}{2}$ by 10 ($0{\cdot}14 \times 0{\cdot}25$).

2009 Studies for a Child and a Woman Seated

(*a*) A child holding a scroll above his head.
Red chalk, $4\frac{1}{4}$ by $6\frac{1}{4}$ ($0{\cdot}11 \times 0{\cdot}16$).

(*b*) A woman in a skirt, seated on the ground.
Red chalk, 7 by $6\frac{3}{4}$ ($0{\cdot}18 \times 0{\cdot}17$).

2010 Study for an " Expulsion "

Adam and Eve hand in hand, he looking down upon the ground, she upwards over her shoulder. At the base of the sheet a larger study of the two hands interlocked. For the dome of St. Paul's, about 1862.
Red chalk, 14 by $9\frac{1}{2}$ ($0{\cdot}35 \times 0{\cdot}24$).

2011 Studies for a Military Uniform

Three studies for military tunics, caps and belts ; about 1846.
Pen and ink, 7 by 9 ($0{\cdot}18 \times 0{\cdot}23$).

2012 Studies of Angels and a Stairway

(*a*) Studies of angels for the mosaic of " Daniel " and another (1862), and a divided stairway with sections.
Pencil, 10 by $12\frac{3}{4}$ ($0{\cdot}25 \times 0{\cdot}32$).

(*b*) Studies for the " Angel appearing to the Shepherds," No. 1957, and a sideboard.
Pencil, 6 by $12\frac{1}{2}$ ($0{\cdot}15 \times 0{\cdot}31$).

2013 Studies for the Dome of St. Paul's, and for Stooping Figures

(*a*) Supporting figures for a rib of the decoration. (1862).
Red chalk and pencil, $6\frac{3}{4}$ by $8\frac{3}{4}$ ($0{\cdot}17 \times 0{\cdot}22$).
(*b*) Five studies for stooping figures.
Red chalk, $10\frac{3}{4}$ by $8\frac{3}{4}$ ($0{\cdot}27 \times 0{\cdot}22$).

2014 Study of a Woman kneeling

Study of draped figure kneeling in a supplicating attitude.
Red chalk, 10 by $9\frac{3}{4}$ (0·25 × 0·24).

2015 Study of a Seated Woman

Study for woman seated, looking down at right hand.
Red chalk, 12 by 7 (0·30 × 0·17).

2016 Two Studies of Struggling Figures

Studies for a group, perhaps the " Rape of Deianira."
Red chalk, (*a*) 6 by $9\frac{1}{2}$ (0·15 × 0·24), and (*b*) $5\frac{1}{2}$ by $9\frac{1}{2}$ (0·14 × 0·24).

2017 Studies of Struggling Figures, and for a Man hammering at an Anvil

(*a*) Study for the same subject as No. 2016.
Red chalk, $6\frac{1}{4}$ by 9 (0·16 × 0·23).

(*b*) Three studies for man hammering at an anvil, probably for a panel in the door of the Geological Museum. (1846–49.)
Red chalk, $12\frac{1}{2}$ by $9\frac{1}{4}$ (0·31 × 0·23).

2018 Three Studies of Figures, and a Woman striking a Tambourine

(*a*) Study for man kneeling on one knee before another figure.
Red chalk, $9\frac{1}{4}$ by 5 (0·23 × 0·12).

(*b*) Two studies for woman striking tambourine.
Pencil, $9\frac{1}{2}$ by 5 (0·24 × 0·12).

(*c*) Studies for two standing figures.
Red chalk, 8 by 12 (0·20 × 0·30).

2019 Studies of a Child

(*a*) Child lifting up his right arm and looking merry.
Red chalk, 10 by $7\frac{1}{4}$ (0·25 × 0·18).

(*b*) Five studies of same child getting more and more miserable. Probably made when the portrait of Mrs. Mitchell and her child was being painted, about 1851.
Red chalk, 10 by 7 (0·25 × 0·17).

2020 Studies for " Valour " on the Wellington Monument

Three studies for " Valour " and fourteen small pencil sketches for the group of which she is a part. (1857 or later.)
Red chalk and pencil, $14\frac{1}{2}$ by $10\frac{1}{4}$ (0·37 × 0·26).

2021 Studies of Drapery

(*a*) Study of drapery covering knees of a figure and of a decorative framing.
Red chalk and pencil, 7 by 8 (0·17 × 0·20).

(*b*) Two studies of drapery covering bent knees, seen in profile.
Red chalk, $6\frac{3}{4}$ by 9 (0·17 × 0·23).

2022 Studies of Reclining Figures

(*a*) Study for the Angel of the Cross, alternative design for mosaic at St. Paul's. (1862.)
Red chalk, 7¼ by 11½ (0·18 × 0·29).

(*b*) Study of woman reclining and leaning on left arm; her back towards the spectator.
Red chalk, 6½ by 11½ (0·16 × 0·29).

2023 Studies of Struggling Figures

Two studies for the same composition as No. 2016.
(*a*) Pencil and pen and ink, 5½ by 10 (0·14 × 0·25).
(*b*) Red chalk, lead pencil, and pen and ink, 5¼ by 10 (0·13 × 0·25).

2024 Study for a Figure holding a Tablet

Alternative design for an angel in the "Isaiah" cartoon. (1862.)
Red chalk, 8 by 6½ (0·20 × 0·16).

2025 Study for "Parmigiano Painting"

Study of Parmigiano painting during the sack of Rome in 1527, the "Vision of St. Jerome," No. 33 in N.G. *See* Life of the painter in Vasari. For a projected picture (from about 1844 ?) unfinished at Stevens' death, afterwards destroyed. *See also* No. 2190.
Red chalk and pencil, 10½ by 9 (0·26 × 0·23).

2026 Study of a Man protecting a Woman

Study for man with right arm thrown protectingly over the back of woman kneeling at his feet. For the coved ceiling at Dorchester House. *See* No. 2049.
Red chalk, 8¼ by 6½ (0·21 × 0·16).

2027 Study of Drapery for a Cartoon

Four studies for drapery of a prophet, probably "Daniel" at St. Paul's. (1862.)
Red chalk stained with water-colour, 10 by 12 (0·25 × 0·30).

2028 Portrait of a Clergyman

Portrait, said to be of the Hon. and Rev. Samuel Best, Rector of Blandford St. Mary's, the clergyman who sent Stevens to study in Italy; drawn before Stevens left England in 1833. A later beginning of a portrait, No. 3392, probably represents the same subject at Rome in 1840, when Mr. Best visited Rome with his daughter, afterwards Lady Phillips, and met Stevens.
Pen and ink, 15 by 9¼ (0·38 × 0·23).

2029 Studies for "The Angel announcing the Birth of our Lord to the Shepherds"

(*a*) Study for angel in No. 1957.
Pencil and red chalk, 11 by 8½ (0·28 × 0·21).

(*b*) Four studies for same angel.
Red chalk, 11 by 8½ (0·28 × 0·21).

2030 Studies for "The Angel announcing the Birth of our Lord to the Shepherds"

Several studies for same composition. *See* No. 1957.
Pencil, 10 by 12¼ (0·25 × 0·31).

2031 Study for a Flying Figure

Study for figure of woman, with right knee bent, flying towards right. Probably for the above composition.
Red chalk, 7 by 12½ (0·17 × 0·31).

2032 Designs for "Water" and "Temperance"

(*a*) Sea-nymph reclining on dolphin; design for "The Four Elements" on a plate. (*See* illustration in Stannus—Plate XLVIII.) For Messrs. Minton, 1861.
Pencil, 4½ by 12 (0·11 × 0·30).

(*b*) Figure holding vase and pouring water from bowl.
Pencil, 10 by 8½ (0·25 × 0·21).

2033 Studies of Mermaids and Tritons for the Pavement in St. George's Hall, Liverpool

Study for marble pavement in the manner of the Masters of Siena, with several details of dolphins, mermaids, tritons and other sea monsters. (1854.)
Pencil and pen and ink, 14 by 21 (0·35 × 0·53).

2034 Heads for Wood Carving, a Vase, and a Design for Tiles

(*a*) Two views of head for wood carving, lighted from below, and design for a two-handled vase.
Lead pencil, 9½ by 12½ (0·24 × 0·31).

(*b*) Two heads and three designs for encaustic tiles, including dolphin, cornucopias and a vase.
Pencil, 7¾ by 9 (0·19 × 0·23).

2035 Pluto and Proserpine : Design for a Fire-back

Six sketches of Pluto carrying off Proserpine in a chariot down to Hades, designed for cast-iron fire-back. (Model at South Kensington.) About 1850 ?
Lead pencil, 16 by 10½ (0·40 × 0·26).

2036 Britomart Arming, Four Flying Figures and a Frame

Figure of Britomart taking down Queen Angela's armour from the wall of the church and about to arm herself.—"Faërie Queene," Bk. iii, c. 3.
Lead pencil, 8 by 9½ (0·20 × 0·24).

(*b*) Four figures of children flying, and a frame with an arched top
Lead penicl, 12½ by 13½ (0·31 × 0·34).

2037 Two Portions of the Decoration designed for the Dome of St. Paul's

Angels and other figures supporting tablets and circles for decorative pictures. (1862.)

(*a*) Pencil, 12¼ by 6¼ (0·31 × 0·16).
(*b*) Pencil and pen and ink, 8½ by 9½ (0·21 × 0·24).

2038 Strada della Fortuna, Pompeii, and a Single Peony

Study of street in Pompeii, with touches of colour, showing the source of much of Stevens' inspiration in decoration ; an early work. (1833–34.)

(*a*) Pencil and water-colour, $7\frac{3}{4}$ by 14 (0·19 × 0·35).

Study of a purple single peony, an early work.

(*b*) Pencil and water-colour, $12\frac{1}{2}$ by $9\frac{3}{4}$ (0·31 × 0·25).

2039 Design for the End of a Room including a Bust of Raphael and his Fresco " Jurisprudence "

Design for partition with two doors.

Pencil and pen and ink, $9\frac{1}{2}$ by 11 (0·24 × 0·28), arched top.

2040 Design for a Two-handled Majolica Vase

Colour design, with running figure on black medallion in centre. For Messrs. Minton, 1861.

Pencil and water-colour on tracing paper, 13 by 7 (0·33 × 0·17).

2041 Design for a Fountain

Design for fountain under an arch ; nymph pouring water from a vase on her shoulder ; doorway on either side.

Pen and ink and lead pencil, $13\frac{1}{2}$ by $10\frac{1}{2}$ (0·34 × 0·26).

2042 Design for the Ceiling and Three Walls of Small Drawing-room at Deysbrook, Liverpool (1847.)

Water-colour and pen, $12\frac{1}{4}$ by 17 (0·31 × 0·43).

2043 A Detail of No. 2042, with a Figure of Astronomy

Colour scheme for room at Deysbrook, with chimneypiece and figure of Astronomy holding the celestial globe. (1847.)

Pen and water-colour, $12\frac{3}{4}$ by 18 (0·32 × 0·45).

2044 Detail of No. 2042, with a Figure of Truth and other Decorations

Another part of colour scheme. (1847.)

Pen and water-colour, 20 by 21 (0·51 × 0·53).

2045 Design for the Decoration of a Room with a Frieze

Desigh for decoration of round room with domed ceiling divided into panels for painting.

Pen and water-colour, $13\frac{3}{4}$ by $14\frac{1}{4}$ (0·35 × 0·36), arched top.

2046 Design for the Wall of a Room with a Frieze

Design for decoration of room with dark red wall and frieze of children and festoons on blue ground.

Pen and water-colour, 8 by $5\frac{1}{2}$ (0·20 × 0·14).

2047 Design in Perspective for the Decoration of Vaulted Corridor

Design of enthroned figures, medallions and festoons in white on dark blue ground.

Pen and water-colour and pencil, $12\frac{1}{2}$ by $18\frac{1}{2}$ (0·31 × 0·47).

2048 Mutability: A Queen Begging at the Door of a Temple

A queen seated on ground at door of a temple, with her young prince on her knee, holding up bowls for charity from the passers-by. For a ceiling at Deysbrook. (1847.)

Charcoal, 8¼ by 22½ (0·21 × 0·54).

2049 Design for the Cove of the Dining-room at Dorchester House

Corineus wrestling with the giant Goemagot, from Geoffrey of Monmouth, *British History*, c. xvi (1858 or later).

Pencil, 5¾ by 29 (0·14 × 0·73).

2050 Two Figures holding Festoons of Drapery

Two decorative figures holding festoons attached at a letter B.

Pen and ink and pencil on tracing paper, 8¾ by 25½ (0·22 × 0·64).

2051 Design for "The Angel Announcing the Birth of our Lord to the Shepherds"

Study for the same composition as No. 1957.

Lead pencil, pen and sepia, 4½ by 21 0·11 × 0·53), in the form of a lunette.

2052 Design for the Decoration of a Theatre

Design for decoration of proscenium and auditorium of the Olympic Theatre, with painted velarium. (1859).

Pen and water-colour on tracing paper, 21 by 19½ (0·53 × 0·49).

2121 Studies for "Isaiah"

Sheet of studies in red chalk and pencil for the general arrangement and for the angel to left in "Isaiah," No. 1846. (1862.)

10 by 12¼ (0·25 × 0·31).

Presented by Mr. John R. Clayton, 1907.

2132 Portrait of John Morris Moore

Head and shoulders, three-quarters face, left; long chestnut hair, moustache and beard; armour indicated; reddish ground. The well-known connoisseur, whose acquaintance with Stevens, begun in Florence, was renewed in Rome in 1840, where they shared a studio, and the portrait was painted; first exh. at the Old Masters Exhibition, 1901.

Canvas, 23 by 18½ (0·58 × 0·47).

Presented by Sir Joseph Duveen, Mr. J. S. Sargent and other subscribers through the N.A.C.F., having been purchased from Mr. John Morris Moore, jun., 1907.

Nos. 2165–2197 Purchased from Mr. W. W. Bagshawe, whose father acquired them at the sale after Stevens' death, out of the Lewis Fund, 1907. Mostly red chalk, but some in pencil. In many cases there are also studies on the back.

Nos. 2165–2175 Studies for the Mosaics of "Isaiah" and other Prophets at St. Paul's (1862.)

2165 Figure of Angel looking downwards; on reverse, study of drapery and arms; below, pencil study of two Angels

Red chalk, 13 by 10½ (0·33 × 0·26).

2166 **Study of drapery in red chalk, and figures in spandrels in pencil; reverse, study of drapery over lower half of a figure, red chalk**

$10\frac{1}{4}$ by 11 (0·26 × 0·28).

2167 **Study for an Angel holding a stone tablet**

13 by $10\frac{3}{4}$ (0·33 × 0·27).

2168 **To the right, at top, study for an Angel holding a stone tablet; below, study of drapery, in pencil; on reverse, red chalk study of an Angel and outline of figure; pencil studies of drapery**

10 by $12\frac{1}{4}$ (0·25 × 0·31).

2169 **Study of Arms; reverse, faint outline of a Prophet holding stone table**

$9\frac{3}{4}$ by $12\frac{1}{4}$ (0·25 × 0·31).

2170 **Study of Angel holding stone table, and study of drapery to right, at the top, in red chalk; reverse, faint studies of figures and drapery in red chalk and pencil**

$9\frac{1}{2}$ by $12\frac{1}{4}$ (0·24 × 0·31).

2171 **Study for an Angel, and two studies of hands; reverse study of head of "Isaiah," and two studies of arms**

Red chalk, $9\frac{3}{4}$ by $11\frac{3}{4}$ (0·25 × 0·30).

2172 **Study of an Angel kneeling, holding a stone table**

Red chalk, $10\frac{1}{2}$ by $10\frac{1}{2}$ (0·26 × 0·26).

2173 **Studies of an Angel kneeling to left and of one seated to right; reverse, figure of Angel with arm raised**

Red chalk, $10\frac{3}{4}$ by 11 (0·27 × 0·28).

2174 **Study of Drapery; reverse, two figures, an Angel and a Prophet**

Red chalk, 12 by 10 (0·30 × 0·25).

2175 **Study of an Angel with right arm outstretched and a stone table under left arm, in red chalk; reverse, full-length figure in red chalk, and pencil studies of drapery**

$9\frac{1}{4}$ by 12 (0·23 × 0·30).

2176 **Study for Angels of the Passion at St. Paul's (alternative design to that of the Prophets)**

Red chalk, $10\frac{3}{4}$ by $10\frac{1}{2}$ (0·27 × 0·26). (1862.)

2177 **Study for figures in "Conversion of Saul" in a project for the decoration of the dome of St. Paul's**

Red chalk, $12\frac{1}{8}$ by $9\frac{3}{4}$ (0·30 × 0·25). (1862.)

2178 Studies for a group in the "Brazen Serpent"

Red chalk, 9¾ by 12½ (0·25 × 0·31). Probably about 1862, for the dome of St. Paul's. But the subject had occupied him for a picture from 1844 onwards for ten years.

2179 Studies for "The Fall" in the dome of St. Paul's

Eve giving the apple to Adam.
Red chalk, 10 by 13¼ (0·25 × 0·33). (1862.)

2180 Study for "Cowardice" in the Wellington Monument, St. Paul's

Red chalk, 9¾ by 12¾ (0·25 × 0·32). (1857 or later).

2181 Studies for supporting figures in the Dorchester House chimneypiece (1858 or later.)

2182 Studies for a carved roundel on a door at Dorchester House

Red chalk and pencil, 12½ by 10¾ (0·31 × 0·27). (1858 or later.)

2183 Studies for the figure holding a shield on the chimney-piece at Dorchester House

Red chalk, 12⅜ by 10⅛ (0·31 × 0·26). (1858 or later.)

2184 Study for the picture of "King Alfred and his Mother"

Alfred's mother left, Alfred looking up on right. Unfinished outline figure in centre.
Red chalk, 10 by 12 (0·25 × 0·30).

2185 Study for the picture of "King Alfred and his Mother"

Two heads, facing right, above; below, one more highly-finished head facing right; right, an outline of face; reverse, faint pencil studies for whole composition and for Alfred repeated.
Red chalk, 13 by 10½ (0·33 × 0·26).

2186 Study for the picture of "King Alfred and his Mother"

Three heads, looking down; in right corner study for Alfred, looking up; reverse, two studies in red chalk, and pen-and-ink study for figure of Alfred's mother.
Red chalk, 10¼ by 13 (0·26 × 0·33).

2187 Study for the picture of "King Alfred and his Mother"

Drapery for figure of Alfred's mother; reverse, further faint chalk studies for same.
Red chalk, 11 by 10¼ (0·28 × 0·26).

2188 Study for the picture of "King Alfred and his Mother"

Study for figure of Alfred's mother; reverse, study for a woman looking up to left.
Red chalk, 5¼ by 10 (0·13 × 0·25).

2189 Study for the picture of "King Alfred and his Mother"

Study for Alfred's mother; on reverse, study of drapery and hands.
Red chalk, 10¼ by 13 (0·26 × 0·33).

2190 Studies for the picture of "Parmigiano"

See No. 2025. Pencil, 12 by 10 (0·30 × 0·25).

2191 Studies for figures of "Una" and others from "The Faërie Queene," for the decoration of a drawing-room in the house of Don Christobal de Murietta in Palace Gardens

Red chalk and pencil, 9¼ by 12½ (0·23 × 0·31). (1855.)

2192 Studies for prize medals for the Science and Art Department, South Kensington, and for another subject.

Red chalk, 10½ by 13⅞ (0·26 × 0·35). (1856.)

2193 A Nude and a Draped Figure; subject at present not identified

Red chalk, 10½ by 12¼ (0·26 × 0·31).

2194 Studies for (?) a "Deposition." Possibly for the "Brazen Serpent." *See* No. **2178**

Red chalk, 12¼ by 9⅜ (0·31 × 0·25). (1862.)

2195 Studies for (?) "The Brazen Serpent." *See* No. **2178**

Red chalk, 12⅜ by 10¼ (0·31 × 0·26). (1862.)

2196 Study for (?) "The Brazen Serpent." *See* No. **2178**

Red chalk, 12 by 10¼ (0·30 × 0·26).

2197 A Seated and a Standing Figure; subject at present not identified

Red chalk, 12½ by 10 (0·31 × 0·25).

2198 Study "Maternity"

Study in red chalk of woman seated on ground, nude to waist, arms outstretched to hold child, who is stepping on her knee; the design, enclosed in circle, is for one of the roundels intended to be carved in wood on the door panels of Dorchester House; a second study for legs of the child. Insc. "24 Dale Road, Carlton Road, Kentish Town." On back, studies in pencil for other roundels in the same scheme. (1858 or later.) Ex Coll. Reuben Townroe.

10 by 12½ (0·25 × 0·31).

Presented by Miss Clare Atwood, on behalf of subscribers, in memory of Miss Ethel Parker, 1907.

2212 Portrait of an Artist

Man, long brown hair, side whiskers, moustache and imperial sits facing the spectator, on a rush-bottomed chair; in black frock coat, grey waistcoat, frilled shirt, black stock and dark trousers; right leg thrown over left, supports elbow of right arm; right hand holds palette and brushes; left hand rests upon the edge of chair; background, the bare wall of a studio, with door right, and lighted iron stove, left; a second chair is in front of the latter. Probably painted at Rome, 1840–42.

Canvas, 23¼ by 18½ (0·59 × 0·47).

Purchased out of the Grant-in-Aid, 1908.

2213 A Portrait

Head and shoulders, man with long dark hair, light moustache, side whiskers, beard under chin ; head slightly inclined and turned to left, in the manner of various Venetian portraits ; the linen collar, wine-coloured dress, colour and handling generally are an echo of Tintoret. It has been suggested that this is a portrait of a Mr. Kinloch, a wealthy American, whom Stevens met in Rome (1835). It is doubtful, however, whether this portrait can be of so early a date. It is more probably of 1839–40.

Canvas, 15¾ by 13¼ (0·40 × 0·33).

Purchased out of the Grant-in-Aid, 1908.

2269 Valour and Cowardice ; 2270 **Truth and Falsehood**

Plaster casts of the allegorical groups on the competition model for the Wellington Monument of 1857, now at the V. and A. Mus.

Valour, enthroned, spurns the coward, who, neither " with his shield nor upon it," but beneath it, makes a kind of footstool for her ; a club in her right hand, a shield on the other arm, the lion's skin covers her head, the claws knotted on her breast. Truth, one foot placed against the breast of Falsehood, is pulling out his endless tongue. His mask has been pushed up, showing a brute's face, and his body ends in a coiling fishy tail. The competition model was one-quarter size in scale, and the sketches were modified when worked out to the full size of the Monument. These casts are doubtless one set out of four which were sold, along with the piece-moulds, at Messrs. Robinson & Fisher's, as part of the contents of Stevens' studio, two years after his death in 1875.

Plaster, coloured bronze, 26½ *h.* (0·67) and 24 *h* (0·61) respectively.

Presented by Sir Herbert Cook, in memory of the former owner, Sir James Knowles, K.C.V.O., through the N.A.C.F., 1908.

2389 Studies for the Head of " Isaiah "

Two studies from life for head of the Prophet in the cartoon for St. Paul's, No. 1846 ; in red chalk. There are some pencillings of architecture on the sheet. Insc. " LAMBERT, 1863," probably the name of the model. On the back is a cup.

On paper, 8⅞ by 12¼ (0·22 × 0·31).

Presented by Mr. James Gamble, 1908.

2737 Portrait Drawing of a Dead Child

Head of boy with auburn ringlets lying on pillow facing left ; drawing made on August 3, 1859, the morning after the death of the boy, who was about 10 years old ; Stevens said : " I can only promise you to draw exactly what I see," but intended to paint a portrait from this study and recollection. This was never carried out.

Pencil with faint colour on face and hair, on white paper (oval), 9 by 14½ (0·23 × 0·36).

Presented by Mrs. Walter Campion, 1910.

2785 Reproduction of the Fireplace at Dorchester House

The massive entablature of mantelshelf rests on either side upon the shoulders of a crouching seated woman ; above are ornaments of swags of fruit and masks, the whole surmounted by a standing " putto," holding an armorial shield, bearing a greyhound on it.

Figures and decorative work, carried out in the original in white Carrara marble, reproduced in plaster; casts taken from the original by Mr. Enrico Cantoni; remaining parts, carried out in greenish Bardiglio marble in the original, reproduced in wood; measurements copied exactly from the original by Mr. Campenhoudt; figures slightly larger than life-size hold the entablature on their shoulders, their heads being left free. By this variation on the usual caryatid form Stevens avoided the somewhat unpleasant effect of weight resting on the head and achieved greater freedom and dignity in the figures. In the original fireplace the opening of the grate is surrounded by a band of inlaid marbles made at Agra, in the style derived from the decorations of the Taj Mahal, which is not the work of Stevens.

Plaster and wood, 157 by 119½ (3·98 × 3·03).

Presented by the Alfred Stevens Memorial Committee, 1911.

2802–2849 Forty-eight Drawings for Dorchester House, Deysbrook, etc. (mostly fragmentary)

Ex Coll. H. Stannus. Purchased out of the Lewis Fund, 1905.

2850 Two Reproductions of British Museum Reading Room and one of the Pediment of St. George's Hall, Liverpool

Ex Coll. H. Stannus. Purchased out of the Lewis Fund, 1905.

2851 Thirty copies of Decorations by Alfred Stevens, by Reuben Townroe

Ex Coll. Reuben Townroe. Purchased out of the Lewis Fund, 1905.

2852 Cast of the Equestrian Figure from the Wellington Monument, St. Paul's

Made from a piece-mould taken from Stevens' own model, and at one time placed upon the monument. The tail and hoof of right hind leg added to the incomplete cast by Mr. John Tweed from the small model at the V. and A. Mus. The Duke is represented in full vigour of manhood, head uncovered, seated on powerful charger, its head turned towards right; his right arm rests on neck of the horse; left hand holds reins, not represented in this cast.

Bronzed plaster, 100 *h.* by 99 *l.* by 32 *w.* (2·54 × 2·51 × 0·81).

Presented by Mr. John Tweed, 1911.

2869 Pair of Lions

Casts of the lion sejant, designed by Stevens for the dwarf railings of the British Museum. The railings were designed by Sydney Smirke, the architect, to form a screen to the forecourt of the Museum. Mr. Collman was employed to draw the details and prepare models in carved wood for the foundry. The vases on the top and the lion were designed by Stevens for Collmann.

Plaster, 13¼ *h.*, base 4⅛ by 4⅛ (0·33 × 0·10 × 0·10).

Presented by Mr. Enrico Cantoni, 1912.

Nos. **2887–2892** Presented by Sir Charles Holroyd, 1912.

2887 Judith

Model for one of the figures for the base of the dome of St. Paul's. Cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, $8\frac{3}{4}$ (0·22).

2888 David

Model for one of the figures for the base of the dome of St. Paul's. Cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, $8\frac{7}{8}$ (0·22).

2889 Jael

Model for one of the figures for the base of the dome of St. Paul's. Cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, $8\frac{3}{4}$ (0·22).

2890 Two Struggling Figures

Cast from plaster sketch by Stevens.

Bronze, $10\frac{1}{2}$ (0·26).

2891 Figure of a Woman with Arms raised

Model for fountain. Cast from plaster sketch model by Stevens.

Bronze, $18\frac{1}{2}$ (0·47).

2892 Study for a Fountain

Figure of woman, arms raised, holding dolphins, surmounting an ornamented pedestal and basin; right, at top, slight sketch of figure from the side.

Pencil, 14 by $8\frac{7}{8}$ (0·35 × 0·22).

2893 Overmantel

Original plaster sketch for semi-circular top of mantelpiece in the Saloon at Dorchester House. In centre of the model, an empty circular space, enclosed by a rich wreath, tied with ribbons, the ends of which are shown in the mantel-piece itself, against a background, filling empty circular space in centre; the wreath supported by two winged female figures with the legs and tails of beasts. This centre portion is relieved against a blue background, the whole being recessed under a broad flat semi-circular border. The pilasters, crowned with torch flames on either side, and winged ornament in centre at top, which appear in the mantel-piece itself, are not included in the model. The Saloon mantelpiece at Dorchester House is executed in Carrara marble and consists of an entablature-shelf, supported by a pair of consoles on each side, with a large frame for a full-length picture (by Vandyck) above it. Some of the ornamentation is gilt. At the summit is the semi-circular panel for which Stevens made this model.

Plaster, 30 by 54 (0·76 × 1·37).

Presented by National Art-Collections Fund, 1912.

2931 Bust of Herbert Collmann

Bust, looking down, hair parted on left side of head and brushed back in a wave over forehead to right ; it curls over left ear and back of head. Cast from a plaster model in the possession of Mrs. Stannus.

Bronze, 12¾ *h.* (0·32).

Presented by Mr. Alfred A. de Pass, 1913.

2932 Bust of Leonard Collmann

Bust, full-face, long straight hair parted on left side of head, brushed over forehead and dome of head. Cast from a plaster model in the possession of Mrs. Stannus.

Bronze, 12¾ *h.* (0·32).

Presented by Mr. Alfred A. de Pass, 1913.

2939 Portrait of William Blundell Spence

Half-length, three-quarters face, young man, with auburn hair and drooping reddish moustache, looking to left ; black velvet coat, black silk scarf tied in bow ; the head centre of canvas, seen against a brown background of woodwork, which, a few inches from right of canvas, displays a yellowish grey distance. Only the upper parts of the arms shown, a palette in foreground to left, and a portion of white cuff. The Cavaliere Spence was well known in Florence from 1830 to 1900 for his wit and social gifts, as well as for his taste for acting, music, and painting. He was a fellow-student with Stevens at the private academy of Professor Bezzuoli. Painted during one of Spence's visits to England ; exh. R.A., 1907.

Canvas, 23⅜ by 20 (0·59 × 0·51).

Presented by Mr. Alfred A. de Pass, 1913.

2944 Original Plaster Model for the Equestrian Statue of Wellington (fragmentary)

Plaster ; head of Wellingtin 12 *h.*, horse 72 *h.* by 90 *l.* by 30½ *w.* (0·30 × 1·83 × 2·28 × 0·77).

Presented by the Wellington Memorial Completion Committee, 1913.

3009 Design for Roundel of a Door at Dorchester House

Nude female figure, back turned, arms raised to hold a garland ; light drapery hangs over right shoulder ; right leg bent back. Sepia wash, yellow background.

9½ in diameter (0·24).

Presented by Mr. W. C. Alexander, 1914.

3010 Design for Roundel of a Door at Dorchester House

Nude female figure, kneeling, facing right, arms extended to a vessel from which she is about to pour. Sepia wash, yellow background.

9½ in diameter (0·24).

Presented by Mr. W. C. Alexander, 1914.

3150 Study of a Woman's Figure, seen from behind

Red chalk, 8¼ by 9 (0·21 × 0·23).

Bequeathed by Mr. A. N. MacNicoll, 1915.

3392 Portrait of the Hon. and Rev. Samuel Best (unfinished)

Head, full-face, turned slightly to right; blue eyes, scanty long, straight hair and white collar; reddish brown background.

Probably a portrait of Samuel Best. cf. No. 2028, the patron whose gift of £50, supplemented by £10 from Mr. Alfred Pegler, enabled Stevens to visit Italy. They met in Rome, 1840, when this portrait was probably painted. *See* article by D. S. MacColl in *Burlington Magazine* (February, 1909).

Canvas, 20 by 19 (0·51 × 0·48).

3399 120 Fragmentary Drawings

Red chalk and pencil.

Bequeathed by Sir Charles Holroyd, 1917.

3466 Two Portrait Drawings of the Artist

(*a*) Head of young man, three-quarters profile, long hair, facing left; left, faint studies of draped figures.

Pencil, 11 by 8 (0·28 × 0·20).

(*b*) Outline head, facing left, wearing a tall hat.

Pencil, $5\frac{1}{2}$ by $3\frac{7}{8}$ (0·14 × 0·09).

These two drawings, which belonged to Stevens' pupil, Gamble, were believed by him to be portraits, of Stevens.

Presented by Mr. Charles Ricketts, 1919.

3467 Mother and Child

Portrait of first wife of Mr. Young Mitchell, friend of Stevens at Sheffield, with her little girl, May Margaret. Mrs. Mitchell's maiden name was Elizabeth Wanestrocht. The mother and child were both ill; Mrs. Mitchell died before the portrait was finished; right, seated figure of woman, wearing striped grey silk dress, gazing down to left at a baby in red frock and white pinafore seated on her knee; auburn hair parted in middle, with ringlets; behind, centre, a piece of sculpture seen against brown background. Painted 1849–50.

Canvas, 25 by 30 (0·63 × 0·76).

Purchased out of the Clarke Fund, 1919.

3510 Drawing

Studies of movement and drapery; draped figure of woman, with arms raised. Ex Coll. Sir James Knowles.

Red chalk, on paper, $12\frac{1}{2}$ by 9 (0·31 × 0·23).

Presented by Mr. A. Myers Smith, 1920.

3691 Head of Medusa

Cast from a classical head at Münich, and used in the decoration of a frieze at Weston Birt House.

16 *h.* by $16\frac{1}{2}$ *w.* (0·40 × 0·42).

Presented by Sir George Holford, Bart.

Nos. 3732-3799 are

Cartoons and Drawings for the Decoration of the Cove and Ceiling of the Dining Room at Dorchester House, 1858-1862

3732 Cartoon for West Wall, South End

Full-length draped figure of woman from behind raising a figure on right. This figure appears with more detail in Drawings Nos. 3745 and 3748. Lower portion of legs only completed in oil-colour.

Oil-colour and red chalk on canvas, 72 by 50½ (1·83 × 1·28).

3733 Cartoon for West Wall, South Angle [N.G.]

Right, nude, standing figure of a youth; beneath, left, head and shoulders of seated woman; below, right, seated figure of a boy with back towards spectator. Cartoon for the figures at extreme south end of west wall.

The seated woman was intended to be embraced by a child, not indicated in the cartoon (*see* Drawings Nos. 3752 and 3761).

Oil-colour on canvas, 62½ by 62 (1·58 × 1·57).

3734 Cartoon for South-West Angle

Woman holding a child (*see* Drawing No. 3758). Only the head and arms are completed in oil-colour. This figure was to dominate the south-west angle of the cove. The child is indicated in chalk outline. To the right slight outline in red chalk of the group of Magog and Corineus.

Oil-colour and red chalk on canvas, 64 by 72 (1·63 × 1·83).

3735 Cartoon for South Wall, Centre

The group of "Magog thrown into the Sea" is shown in the centre. This group is repeated in colour in Cartoon V, No. 2736.

Right of central group three figures are shown, a warrior in helmet, woman stretching her arms to left, looking towards central group, and a youth with back turned to spectator. This group is entirely changed in the coloured sketch plan No. 3788, where there is a seated woman below, a youth with raised arm above, and at the top a standing figure with arms outstretched. To the left of the central group of "Magog thrown into the Sea" is an unfinished figure with flying drapery to the right above the head. This portion of the cove was never completely designed.

Black chalk on paper, 52½ by 96½ (1·33 × 2·44).

3736 Cartoon for South Wall, Centre

"Magog thrown into the Sea." Design showing centre group of south wall completed in oil-colour, and the upper part of two figures below, to left.

Oil-colour on canvas, 65¼ by 72 (1·66 × 1·83).

3737 Cartoon for South Wall, Left Centre

Seated draped figure of a woman supporting a figure (head incomplete) on her knee; right the nude figure of a woman leaning forward and gazing back to right at "Magog thrown into the Sea." This group was to fill the left corner of the south wall.

Oil-colour on canvas, 72 by 81 (1·83 × 2·06).

3738 Cartoon for South Wall, South-East Angle

Seated figure of woman, arms raised to the standing man on extreme right of No. 9 (3740). Right, an unfinished kneeling figure and a raised arm belonging to another figure not shown.

Black chalk on paper, 54 by 71 (1·37 × 1·80).

3739 Cartoon

Repetition of No. 7 (3738). Head of the seated woman alone completed.

Oil-colour and red chalk outline on canvas, 72 by 66 (1·83 × 1·68).

3740 Cartoon for East Wall (in two portions)

This incomplete cartoon for south end of east wall was to have contained the two subjects written on the sketch plan No. 88 (No. 3787):

" Boys bending Bow."
" Women Shooting."

Right, standing figure of man, head completed in the upper portion. Next to this in the cartoon, half-length figure of woman facing right. In sketches No. 3770 (pencil), No. 3771 (pencil), and No. 3769 (chalk) this place in the design is filled by the figure of a woman supporting a wounded man on her knee. Next, left, in the cartoon, the figure of a youth bending a bow, facing left, and above, the upper part of a figure facing forward. In the sketches No. 3771 (pencil) and No. 3773 (chalk) may be seen an alternative design for this portion of the cove—figures with arms raised to bows. To extreme left, the standing figure of woman shooting, with head of another figure behind appearing in upper portion and sketch No. 3772.

Black chalk on paper, 54 by 123½ (1·37 × 3·12).

This strip completes this cartoon at top, forming border on flat of ceiling over east wall and meeting No. 3741 in the south-east corner. The heads of three figures below are completed in it, as well as a child for south-east angle.

Black chalk on paper, 54 by 123½ (1·37 × 3·12); 22 by 76½ (0·56 × 1·94).

3741 Cartoon

Strip for cornice on flat of ceiling of left side of south wall, above No. 3737. Head of child at south-east angle is seen to left, and in centre head of a woman.

Black chalk on paper, 22 by 76½ (0·56 × 1·94).

3742 Cartoon for South Wall

Two figures, each in two portions, fitting round pediment above doorway in centre of south wall, the doorway is immediately under " Magog thrown into the Sea," central group of south wall of cove. The figures of youths are holding back a curtain drapery.

Monochrome, oil on canvas.

Right figure (triangular), 22½ by 58¾ by 62½ (0·57 × 1·49 × 1·58).

Limbs of right figure, 26½ by 12 (0·67 × 0·31).

Left figure, 22½ by 58¾ by 62½ (triangular) (0·57 × 1·49 × 1·58).

Limbs of left figure, 27½ by 12¼ (0·70 × 0·31).

3743 Cartoon for South Panel of the Ceiling

" The Judgement of Paris." Paris, seated on rock with Mercury, right, faces left, handing apple to Venus, while Minerva turns aside to right of Venus, and Juno stands rejected to her left.

Oil-colour on canvas, 38¼ by 89¼ (0·97 × 2·26).

3744 Two Fragments of Cartoons

The larger probably connected with No. 3737.

Black chalk on paper, (*a*) 32¼ by 34¼ (0·82 × 0·87), (*b*) 21¾ by 31½ (0·55 × 0·80).

Drawings connected with Cartoon No. 3732 (Nos. 3745-3749)

3745 Rough general design for the decoration of the cove of the West Wall, as far as Stevens carried it

Extreme right, woman reaches up to child held by warrior, standing stretching arms to right holding out the child. Below the warrior two figures of women; left, group of standing figures, and below, further left, seated boy and woman embraced by a child. Above (reversed), right hand group of warrior holding child repeated with more detail.

Pencil, 20½ by 25¼ (irregular shape) (0·52 × 0·64).

3746 Two studies for the woman on the extreme right reaching up to the child held by the warrior

(*a*) Shows her in the position of the sketch No. 1.

(*b*) Shows an alternative sketch of the same woman looking down, supporting her head on her left hand.

Red chalk, 12¾ by 10 (0·32 × 0·25).

3747 Study for the figure reaching out right towards the child. The upper part of the figure is repeated below

This figure here, a nude female, appears in No. 1 draped as a warrior.

Red chalk, 12¾ by 10¼ (0·32 × 0·26).

3748 Study for the full-length figure of a woman raising another figure. The raised figure is repeated to the right with the head added

Red chalk, 12 by 9¼ (0·31 × 0·24).

3749 Study of a standing figure reaching out towards the right, with another figure leaning against its leg on the right. Probably an alternative study for the "warrior" and female figure below him of the pencil sketch No. 1

To the left another standing figure.

Red chalk, 12¾ by 10¼ (0·32 × 0·26).

Drawings connected with Cartoon No. 3733 (Nos. 3750-3755).

3750 Study for a woman gazing to the left with left arm extended. Probably for one of the spectators of the "Magog thrown into the Sea" on the right side of the South Wall [N.G.]

Red chalk, 10 by 12½ (0·25 × 0·31).

3751 Study for the nude standing youth and, on the left, the head of a woman, with the right arm extended [N.G.]

Red chalk, 12¾ by 10½ (0·32 × 0·27).

3752 Study for the South-West Angle of the Cove [N.G.]

Pencil, 10¼ by 12¾ (0·26 × 0·32).

3753 Study for the child holding another child embracing the seated woman shown faintly in Studies Nos. 3753 and 3761 [N.G.]

Nude kneeling figure, right, is a study for the pose of figure on left. This group would have fitted into the triangular space on the cove at extreme south end of west wall.

Red chalk, 16 by 12¾ (0·41 × 0·32).

3754 Study for the seated boy [N.G.]

Red chalk, 12¼ by 10 (0·31 × 0·25).

3755 Study of a woman gazing to the left with arms extended to the right. Probably for one of the spectators of "Magog thrown into the Sea" on the right side of the South Wall [N.G.]

The arm is repeated above, and also the whole head, bust and arms smaller to the right.

Red chalk, 10¾ by 14½ (0·27 × 0·37).

Drawings connected with Cartoon No. 3734 (Nos. 3756–3759).

3756 Study for the figure of the kneeling woman to the extreme west side of the South Wall. Foot repeated to the right

Red chalk, 12¾ by 10 (0·32 × 0·25).

3757 General sketch for the south-west angle of the cove. To the right (reversed) alternative studies

On reverse various alternative figures for this group.

Pen, pencil and red chalk, 10¼ by 25¾ (0·26 × 65).

3758 The child and arms of the figure of the woman of the south-west angle, with the words "grey" and "yellow" written on her dress

Right (reversed) small sketch for group of Magog and Corineus. To left kneeling figure of Nos. 3756 and 3759, with word "blue" written on dress, and, extreme left, word "orange" written on border.

Pencil, 10 by 14 (0·25 × 0·36).

3759 Study for the figure of the kneeling woman to the extreme west side of the South Wall. Foot repeated below

Red chalk, 12½ by 10 (0·31 × 0·25).

Drawings connected with Cartoon No. 3735 (Nos. 3760–3764).

3760 Two figures gazing at "Magog thrown into the Sea," as shown in the Sketch Plan No. 3788, not as in Cartoon 3735. One design for the "Woman holding back Youth" of Sketch Plan No. 3787. Below, pencil sketches for the right centre group of the South Wall

Red chalk and pencil, 11¾ by 9¾ (0·30 × 0·24).

3761 Study for the South Wall of the Cove, and (reversed) study for the south part of the West Wall following on the first

Centre, slight study for group of " Women Shooting " at north end of designed portion of east wall.
Squared to scale, pencil, 21 by $29\frac{3}{4}$ (0·53 × 0·24).

3762 Study for the seated woman at " Magog thrown into the Sea " of the Sketch Plan No. 3788

Head repeated, right ; study of drapery below.
Red chalk, $12\frac{3}{4}$ by 10 (0·32 × 0·25).

3763 (?) Alternative study for a woman gazing at " Magog thrown into the Sea "

Reclining, leaning on left arm ; head repeated above.
Red chalk, 12 by $11\frac{1}{4}$ (0·31 × 0·28).

3764 Study for the two figures gazing at " Magog thrown into the Sea," as shown in Sketch Plan No. 3788, not as in Cartoon 3735. The figures are repeated to the right

One design for the " Woman holding back Youth " of sketch plan No. 3787.
Red chalk, 10 by 10 (0·25 × 0·25).

Drawings connected with No. 3737.

3765 Study for the nude figure of a woman gazing right at " Magog thrown into the Sea "

Red chalk, $12\frac{1}{4}$ by 10 (0·31 × 0·25).

3766 Study of a nude woman seated

Possibly study for " Truth " of the Wellington Monument.
Red chalk, $12\frac{3}{4}$ by 10 (0·32 × 0·25).

3767 Study of a woman with the right arm raised. Below, the left arm and a slight study for a full-length figure

Possibly study for group " Women Shooting " of east wall of cove Dorchester House.
Red chalk and pencil, $12\frac{3}{4}$ by 10 (0·32 × 0·25).

Drawings connected with Cartoon No. 3740 and No. 3741

3768 Study for the " Boys bending Bow " Group of the Sketch Plan No. 3787

This does not correspond with anything in Cartoon VII, but must have been made as study for some portion of east wall.
Red chalk, $12\frac{1}{4}$ by $9\frac{1}{2}$ (0·31 × 0·24).

3769 Study for the woman holding a wounded figure on her knee

An enlargement of No. 3770.
Red chalk, $14\frac{1}{2}$ by $9\frac{3}{4}$ (0·37 × 0·24).

3770 Study for the woman holding a wounded figure on her knee, as shown in No. 3771

This figure is not shown in the cartoon.
Pencil, 8½ by 12½ (0·21 × 0·32).

3771 Study for the "Boys bending Bow" group of the Sketch Plan No. 3787

Differs considerably from Cartoon No. 3740. Above, sideways, sketch for corresponding group on west wall seen in Cartoon No. 3733; above, head of standing youth of Cartoon No. 3733.
Pencil, 10 by 14 (0·25 × 0·36).

3772 General sketch for the north portion of the designed portion of the East Wall, "Women Shooting"

Does not closely correspond with cartoon.
Pencil, 10¼ by 12½ (0·26 × 0·32).

3773 An alternative study for the kneeling boy bending a bow on the Cartoon

Figure with both arms raised in similar action appears in No. 3771.
Red chalk, 14½ by 10 (0·37 × 0·25).

3774 Study for the kneeling boy bending a bow, as seen in the Cartoon

Red chalk, 12¼ by 9¾ (0·31 × 0·24).

Drawings connected with Cartoon No. 3742 (Nos. 3775-3777)

3775 Study for the figure on the left side of the pediment of the doorway. Below, slight sketches for the curtain, drapery, and for the figure on the right of the doorway

Pencil, 14¾ by 9¾ (0·37 × 0·24).

3776 Studies for the upper panels of the wall decoration and, to the left, for the figure on the left side of the pediment of the doorway

Pencil, 19¾ by 14½ (0·50 × 0·37).

3777 Study for the figure on the right side of the pediment of the doorway. To the right sketch in red chalk for the same figure

Pencil and red chalk, 9½ by 14¼ (0·24 × 0·36).

Drawings connected with "Æneas and Anchises"

No cartoon exists for this subject, which was to have been the north panel of the ceiling.

3778 Study for Æneas bearing Anchises on his shoulders

Red chalk, 13 by 10 (0·33 × 0·25).

3779 Study

Red chalk, 12¾ by 9½ (0·32 × 0·24).

3780 Study for Æneas bearing Anchises on his shoulders

Pencil, $14\frac{1}{4}$ by $9\frac{1}{4}$ ($0{\cdot}36 \times 0{\cdot}23$).

3781 Study for Mercury

Red chalk, 10 by $14\frac{1}{2}$ ($0{\cdot}25 \times 0{\cdot}37$).

3782 General Study for "The Judgement of Paris"

Pencil, $10\frac{1}{2}$ by $14\frac{3}{4}$ ($0{\cdot}27 \times 0{\cdot}37$).

3783 Study for Venus and Minerva

Red chalk, $12\frac{3}{4}$ by $10\frac{1}{4}$ ($0{\cdot}32 \times 0{\cdot}26$).

3784 Study for Mercury

Left, study of limbs, in pencil.
Red chalk and pencil, $9\frac{3}{4}$ by $14\frac{1}{2}$ ($0{\cdot}25 \times 0{\cdot}37$).

3785 Design for the fireplace without the caryatid figures

Pen and ink and pencil, 22 by $14\frac{3}{4}$ ($0{\cdot}56 \times 0{\cdot}37$).

3786 Design for the top panel of the overmantel of the fireplace

The figures in the spandrels were not carried out in the final execution.
Pen and ink and colour wash, $5\frac{3}{4}$ by $18\frac{1}{4}$ ($0{\cdot}15 \times 0{\cdot}46$).

3787 Slight Sketch Plan for the whole Cove, with the subjects for South Wall, North Wall and South Half of the East Wall written in words by Stevens

South Wall: "Magog thrown into the Sea" (centre). "Woman holding back a Youth" (south-west angle).

North Wall: "Battle of Giants" (east side). "Giants decending (*sic*) from the Mountains" (centre). "Giants Conquered" (west side).

East Wall: "Women Shooting" (north end of designed portion of wall). "Boys bending Bow" (south end).

West Wall: "Table." Feast of Brutus, with a table coming immediately over fireplace, was probably to have filled centre of west wall.

There are no studies for subjects here indicated for north wall.

Right, many slight studies for "Magog thrown into the Sea" and other groups; reverse, sketches for panels of wall decoration and for sideboard at north end of room, or possibly, for the Wellington Monument.
Pencil, $12\frac{1}{2}$ by $20\frac{1}{4}$ ($0{\cdot}32 \times 0{\cdot}51$).

3788 Sketch Plan of the Cove, showing the South Wall coloured and "The Judgement of Paris" panel in position at the south end of the ceiling

Pen and ink and oil-colour on canvas, $17\frac{7}{8}$ by 14 ($0{\cdot}45 \times 0{\cdot}36$).

3789 Model of the ceiling of the Dining Room, Dorchester House. The decoration of the South Wall of the Cove and of the centre and south panels of the ceiling is partly indicated

Pen and ink and oil-colour on canvas mounted on wood, $45\frac{1}{4}$ by $27\frac{1}{8}$ ($1{\cdot}15 \times 0{\cdot}69$).

3790 Detailed study for ceiling decoration
Pencil, 19½ by 14 (0·49 × 0·36).

3791 Studies of Ornament
Pencil, 12½ by 20½ (0·32 × 0·52).

3792 Details of Decoration
Pencil, 12½ by 15 (0·32 × 0·38).

3793 Studies for ceiling decoration
Pencil, 8½ by 6¾ (0·21 × 0·17).

3794 Studies for ceiling decoration
Pencil, 9 by 11¼ (0·23 × 0·28).

3795 Design for mural decoration
Pencil, 10 by 10½ (0·25 × 0·26).

3796 Design for mural decoration
Pencil, 8½ by 5½ (0·21 × 0·14).

3797 Design for ceiling decoration, with sketches of heads
Pencil and water-colour, 10 by 14½ (0·25 × 0·37).

3798 Designs for fireplaces, ceiling and mural decoration
Pencil, 20 by 12½ (0·51 × 0·32).

3799 Studies for ceiling decoration and for a decorative statue
Pencil and pen and ink, 12½ by 20½ (0·32 × 0·52).

Drawings purchased out of the Chantrey Fund, 1923, with the Dorchester House Collection, but not connected with the decorations there.

3800 Study for Angels, St. Paul's
Red chalk, 12¾ by 10¼ (0·32 × 0·26).

3801 Study of a woman seated. Possibly an early idea for "Valour." Below, to the right, drapery over the legs repeated
Red chalk, 9½ by 12 (0·24 × 0·30).

3802 Study for a figure for a fountain. (Cf. No. 2891 in the permanent collection, National Gallery, Millbank)
Red chalk, 12¾ by 9¾ (0·32 × 0·25).
Nos. 3732–3802, exh. R.A. and Chantrey Purchase, 1923.

3805 Portrait of the Artist at the age of 14
Head and shoulders; three-quarters face; curly dark brown hair; brown eyes; dark blue suit with brass buttons; black stock tie; grey background.
Canvas, 12⅛ by 9¾ (0·31 × 0·25).
Purchased out of the Grant-in-Aid "T" Fund from Miss E. Pegler, 1923.

3828 Miniature of Alfred Pegler

Head and shoulders, facing three-quarters left; fair complexion, dark brown eyes; brown side whiskers, darker brown hair black coat and stock; the first miniature executed by Stevens. Painted at Blandford, Dorset, August, 1843.

Water-colour on ivory (oval), $1\frac{7}{8}$ by $1\frac{1}{2}$ (0·05 × 0·04).

Presented by the Alfred Stevens Society, 1923.

4220 Portrait of Samuel Pegler

Half-length, three-quarters left; hands clasped; dark background with corner of picture frame, right; dark blue coat, brown waistcoat brass buttons. Said to have been painted by Stevens at the age of 14.

Canvas, $18\frac{1}{2}$ by 15 (0·47 × 0·38).

Purchased out of the Clarke Fund, 1926.

4379 Portrait of Miss Emma Pegler

Head and shoulders, three-quarters face, dark hair; black dress, white lace collar and gold brooch; dark background.

Canvas, 20 by 16 (0·51 × 0·41).

Presented by Mrs. Sigismund Goetze, through the N.A.C.F., 1928.

4386 Five Models for Roundels of doors at Dorchester House

1. Three-quarters, figure of partially draped woman, seated, facing left.
   Plaster, circular, $11\frac{7}{8}$ by 12 (0·30 × 0·31).
2. Partially draped woman, seated, holding vase above her head.
   Plaster, circular, $11\frac{1}{2}$ by $11\frac{5}{8}$ (0·29 × 0·29).
3. Nude woman with lute and dolphin.
   Plaster, circular, $9\frac{7}{8}$ by 10 (0·25 × 0·25).
4. Draped woman with pipes.
   Plaster, circular, $11\frac{3}{4}$ by $11\frac{7}{8}$ (0·30 × 0·30).
5. Partially draped woman seated by ornamental reading desk holding drapery.
   Plaster, circular, $9\frac{5}{8}$ by $9\frac{5}{8}$ (0·24 × 0·24).

4391 Design for Doorway: Dining Room, Dorchester House

Pen and ink and water-colour, $18\frac{3}{4}$ by $25\frac{1}{8}$ (0·48 × 0·64).

4392 Design for Fireplace and Doorway Dining Room, Dorchester House

Pen and ink and water-colour, $18\frac{3}{4}$ by $28\frac{1}{2}$ (0·48 × 0·72).

4393 Design for Buffet: Dining Room, Dorchester House

Pen and ink and water-colour, $18\frac{5}{8}$ by $24\frac{1}{2}$ (0·47 × 0·62).

4394 Design for Window Wall: Dining Room, Dorchester House

Pen and ink and water-colour, $18\frac{1}{2}$ by $28\frac{1}{2}$ (0·47 × 0·72).

4395 General Design for Dining Room, Dorchester House

Pen and ink and water-colour, 19 by $35\frac{5}{8}$ (0·48 × 0·90).

Nos. **4386, 4391-4395** presented by the Executors of Sir George Holford through the N.A.C.F., 1928.

STEVENSON (James A.)

3032 Imperator

Full-face bust of a Roman Emperor, looking downwards, crowned with laurel wreath. Insc. " Mirander."
Bronze, 14½ by 13¾ by 6½ (0·37 × 0·35 × 0·16).
Presented by Mr. W. J. Barwick, 1915.

STEVENSON (Robert Alan Mowbray), 1847–1900

Born at Edinburgh ; son of Alan Stevenson, builder of Skerryvore Lighthouse ; studied at Fontainebleau under Ortmans, 1869 ; School of Art, Edinburgh, 1871-72 ; Beaux-Arts, Antwerp, 1873 ; under Carolus-Duran, Paris, 1873-76 ; exh. R.A. ; art critic, " Saturday Review," 1885 ; Roscoe Professor of Fine Arts. Liverpool, 1889-93.

4204 Houses in Snow

A snow scene with houses, right and left ; two houses in middle distance.
Canvas, 24 by 18 (0·61 × 0·46).
Presented anonymously, 1926.

STOKES (Adrian), R.A.

1623 Upland and Sky

Cows on brow of hill against grey sky. Signed " Adrian Stokes."
Canvas, 57½ by 81¾ (1·46 × 2·07).
Exh. R.A. and Chantrey Purchase, 1888.

1927 Autumn in the Mountains

Mountain tops from rocky plateau ; snow-clad peaks, with pine woods on lower slopes, seen between light stems of silver birch trees. Signed " Adrian Stokes." Painted in egg tempera on plaster ground.
Canvas, 31 by 41 (0·79 × 1·04).
Exh. R.A. and Chantrey Purchase, 1903.

STONE (Marcus), 1840-1921.

Born in London ; pupil of his father, Frank Stone, A.R.A. First exh. at R.A., 1857 ; A.R.A., 1877 ; R.A., 1887 ; he did black-and-white work for various magazines and illustrated several books of Dickens and others ; painted historical genre subjects auch as " From Waterloo to Paris " (1860) in Guildhall Art Gallery, " Henry VIII and Anne Boleyn" and " Edward II and Piers Gaveston " ; then turned to open-air idylls such as " In Love " (Nottingham), " A Honeymoon," " A Sailor's Sweetheart," etc.

1583 Il-y-en-a toujours un autre

Above dilapidated stone steps in a garden, a girl in white dress and large black hat, sitting on a wooden seat ; a disconsolate suitor, in maroon-coloured coat, leans over the back of the seat. Insc. " Marcus Stone, 1882."
Canvas, 59¼ by 26¾ (1·50 × 0·68).
Exh. R.A. and Chantrey Purchase, 1882.

STOREY (George Adolphus), 1834–1919

Born in London ; educated at Morden Hall, Surrey, and in Paris, 1848–49 ; studied art under J. L. Dulong in Paris, at Leigh's School and at R.A. Schools (1853) ; exh. R.A., 1852–1919 ; A.R.A., 1876 ; R.A., 1914 ; Professor of Perspective at R.A., 1900 ; visited Spain 1862–63, and Italy, 1879 ; published " Sketches from Memory," 1899. Beginning as Pre-Raphaelite follower of Millais (" The Bride's Burial," 1859), after 1863 he allied himself with Yeames and Calderon in the " St. John's Wood School " ; painted popular genre subjects though he preferred the nude (" Godiva," 1889) and classic or domestic genre ; painted careful portraits such as Nos. 2861, 2993 ; died at Hampstead.

2861 My Mother

Painted at Ramsgate, 1874, in the dining room of 8, Royal Crescent. An elderly lady, grey hair, black lace cap on back of head, facing right ; in plain black dress and white lace tie ; on left arm, a key-basket, in left hand a gold chain.

Exh. at R.A., 1910, and Rome Exhibition, 1911.

Canvas, 36 by 28 (0·91 × 0·71).

Presented by the National Art-Collections Fund, 1912.

2993 My Father

Half-length ; white-haired man, facing left, wearing black coat and reading calf-bound volume with yellow-edged leaves, held in both hands ; his spectacles halfway down nose, looks down, reading. Painted 1868 ; exh. R.A., 1911.

Canvas, 23 by 19½ (0·58 × 0·49).

Presented by the Contemporary Art Society, 1914.

4109 The Bride's Burial

Figures in a landscape ; centre, the dead bride in green dress, covered with red robe, lying on stretcher covered in black ; young man in yellow bending over to kiss her forehead ; right, girl in dull purple dress ; left, girl in white ; behind her, centre, monk in brown gown and hood, carrying a tall lighted candle ; background, fields and trees, right ; low blue hills in distance. Signed with monogram " G. A. S." Sketch for the picture of 1859.

Water-colour, 8¾ by 7¼ (0·22 × 0·18).

Presented by the Exors. of Lord Leverhulme through the N.A.C.F., 1925.

STOTHARD (Thomas), 1755–1834

Born in London ; apprenticed to a designer for brocaded silks ; student at R.A., 1777 ; exh. 90 pictures at R.A. ; A.R.A., 1791 ; R.A., 1794 ; librarian R.A., 1814 ; in 1822 began ceiling of Advocates' Library, Edinburgh ; died in London.

317 A Greek Vintage [Office of Works]

Youths and maidens dancing ; three carry grapes ; naked child centre, a pipe left ; exh. R.A., 1821 (20) ; the International Exhibition, South Kensington, 1862 (207). Stothard Sale, June 19, 1834 (106).

Canvas, 40 by 51 (1·01 × 1·29).

Vernon Collection, 1847.

318 A Woodland Dance [CHESTER]

Young people dancing on grass under trees ; some playing on musical instruments, exh. R.A., 1818.
Canvas, 22½ by 18 (0·57 × 0·45).
Vernon Collection, 1847.

319 Cupid bound by Nymphs

Cupid bound to tree ; teased with rose branches by five nymphs ; exh. R.A., 1814.
Wood, 15½ by 12 (0·39 × 0·30).
Vernon Collection, 1847.

320 Diana and her Nymphs bathing [11, DOWNING ST.]

Woody landscape with rivulet ; nymphs bathing ; exh. R.A., 1816 (324).
Canvas, 20 by 24 (0·50 × 0·61).
Vernon Collection, 1847.

321 " Intemperance " : Mark Antony and Cleopatra [MALL HOUSE]

Sketch for large composition painted in 1802 for staircase at Burghley ; exh. R.A., 1805 (146).
Canvas, 19½ by 29½ (0·49 × 0·74).
Vernon Collection, 1847.

322 A Battle

Men and horses in combat ; a sketch.
Canvas, 23 by 26 (0·58 × 0·61).
Vernon Collection, 1847.

1069 Nymphs discover the Narcissus

Naiads and dryads discover the flower into which Narcissus has been changed. Echo amongst the trees ; exh. R.A., 1793 (335) ; in Stothard's Sale, June 19, 1834 (81) ; bt. J. H. Anderdon.
Paper on wood, 12 by 13½ (0·31 × 0·34).
Purchased from J. H. Anderdon Collection (240), May 31, 1879.

1070 Cupids preparing for the Chase

Landscape foreground, three cupids surround a large black-and-white boar-hound ; one winds a horn.
Canvas, 18 by 13 (0·45 × 0·33).
Purchased from J. H. Anderdon Collection (238), May 31, 1879.

1163 The Pilgrimage to Canterbury

Numerous figures riding from right to left ; among them the Knight and his Son, the Squire with his Yeoman, the Prioress with her Chaplain and Three Priests, the Monk, Friar, Merchant, Clerk of Oxford, Sergeant-at-Law, Franklin, Haberdasher, Carpenter, Dyer, Tapisser, Cook, Shipman, Doctor, Wife of Bath, Parson, Miller, Manciple, Sumptner and Pardoner ; all described in Prologue to Chaucer's " Canterbury Tales."
Wood, 12½ by 36½ (0·31 × 0·92).
Purchased from the Miles Collection (66), June 28, 1884.

1185 Nymphs and Satyrs

A half-naked bacchante steps from a car drawn by panthers towards kneeling nymph; by the car nymphs and rustics; behind, Silenus and fauns; background, vineyard and mountains.

Wood, $12\frac{1}{4}$ by 9 ($0{\cdot}31 \times 0{\cdot}22$).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

1827 A Nymph sleeping

Bacchante in white, on couch covered with dark-blue drapery under a vine; a thyrsus across her knees; cymbals at her feet. Behind, a cupid with a goat.

Wood, 5 by $6\frac{3}{4}$ ($0{\cdot}12 \times 0{\cdot}17$).

1829 Sans souci [10, Downing St.]

Wooded glen; stream under castle on a height, right; foreground, figures and feast prepared; exh, R.A., 1817 (137). Bt. Stothard's Sale (73), June 19, 1834.

Wood, 31 by 20 ($0{\cdot}78 \times 0{\cdot}50$).

1830 Shakespearean Characters

Left to right: Malvolio and the Duchess, Maria, Sir Toby Belch, Sir Andrew Aguecheek and, behind, the lovers of "Love's Labour's Lost"; Falstaff, with Bardolph and Pistol behind, left, Prince Henry, right; Rosalind and Celia, with Touchstone; Prospero and Miranda, with attendant spirits, and Caliban behind; Lear and Cordelia, Generil and Regan, Kent, Edgar, and Edmund; Hamlet, Ophelia, Macbeth and Lady Macbeth, right.

Paper, $10\frac{1}{2}$ by $36\frac{5}{8}$ ($0{\cdot}26 \times 0{\cdot}93$).

1832 Cupid bound to a Tree

Cupid surrounded by nymphs; one binds him to a tree; centre others pelt him with roses.

Wood, $15\frac{1}{2}$ by $11\frac{1}{2}$ ($0{\cdot}39 \times 0{\cdot}29$).

1833 Lord William Russell taking leave of his Children

Lord Russell (condemned, 1683) stands, centre, holding his wife Lady Rachel's hand; his children cling to him; figures right and left.

Canvas, $10\frac{1}{2}$ by $14\frac{1}{2}$ ($0{\cdot}26 \times 0{\cdot}36$).

1835 Scene from "Romeo and Juliet"

Juliet kneels to her father. Lady Capulet and Nurse behind.

Oil on paper, oval, $5\frac{3}{4}$ by $4\frac{1}{2}$ ($0{\cdot}14 \times 0{\cdot}11$).

1836 Lady reclining

A young girl on a sofa; three cupids, one fanning her.

Canvas, $5\frac{3}{4}$ by $7\frac{1}{4}$ ($0{\cdot}14 \times 0{\cdot}18$)

Nos. **1827-1836** bequeathed by Mr. Henry Vaughan, 1900.

2219 Peace came down upon the Earth [Mall House]

Girl in white holding olive branch, led by cupids and by woman in red, with a cuirass on a pole. Painted for Samuel Rogers as a companion to Rubens' "The Horrors of War" (279).

Canvas, 20 by 30 ($0{\cdot}50 \times 0{\cdot}76$).

Presented by the Misses Sharpe, 1908.

2232 Eleven Sketches for "The Pilgrimage to Canterbury," No. 1163

Pen and ink and water-colour.
Henry Vaughan Gift, 1891.

4318 Study of Female Figures

Pen and water-colour on brown paper, varnished, 6 by 4 (0·15 × 0·10).
Bequeathed by Mr. J. R. Holliday, 1927.

STOTT (Edward), 1859-1918.

Born in Rochdale; son of a cotton-spinner, spent five years in his father's office in Manchester; studied in local art schools until an unknown benefactor sent him to Paris where he entered Cabanel's studio; also worked under Carolus-Duran; greatly influenced by the Barbizon painters, and particularly by J. F. Millet and, later, by Bastien-Lepage; first exh. at R.A. in 1883, sending (from Paris) "A French Kitchen Garden." He returned to England, settled at Evesham (1884), afterwards moved to Amberley. He has been described as the "painter of the field and the twilight." Died at Amberley.

3670 Changing Pastures

Fields; centre foreground, girl in brown skirt and blue bodice leading cows through open gate; background, right, low hills with trees; moon rising behind. Signed "Edward Stott."
Canvas, 27 by 34 (0·69 × 0·86).
Exh. R.A. and Chantrey Purchase, 1922.

STRANG (William), 1859-1921

Born at Dumbarton; came to London 1875; studied art under Legros at Slade School; first made mark as etcher of imaginative and Biblical subjects, illustrating "The Earth Fiend" (Kipling) and "Don Quixote" excelled as etcher and draughtsman of portraits; later painted allegorical subjects and portraits; A.R.A., 1906; R.A., 1921; President of International Society, 1918; died at Bournemouth.

2079 Sir Henry Newbolt

The author of "Admirals All," and other works; seated, folded arms three-quarters right, seen to knees; drawn, 1897, study for the etching of 1898. Signed "W. Strang"; exh. Glasgow International Exhibition, 1901.
Pencil on white Michallet paper, 9 by 6¾ (0·23 × 0·17).
Presented by Mr. James MacLehose through the N.A.C.F., 1906.

3036 Bank Holiday

Right, young man in brown clothes; left, girl in pink and purple hat, seated at café table; the young man studying a wine list, while the girl leans forward, resting her white-gloved hands on the table; behind, a waiter standing, while the head of another is seen, left, behind a green post; foreground, a small black dog sitting on a chair left; a bunch of daffodils and anemones on another chair, right. Signed "W. S., 1912."
Canvas, 60 by 48 (1·52 × 1·22).
Presented by the National Loan Exhibitions Fund Committee, 1915.

3606 Portrait of the Artist

Half length, seated facing right ; head turned full-face towards the spectator ; brown coat, blue tie, black hat, green background. Signed " W. S., 1912."

Canvas, 24 by 20 (0·61 × 0·51).

Presented by Mrs. Strang, 1922.

3607 Jacob Wrestling with the Angel

Landscape with a man, naked but for purple cloth round loins, wrestling with a man in white robe ; background rocky hill ; dark blue sky. Signed " W. S., 1894."

Pen and ink and water-colour, 10 by 11¼ (0·25 × 0·28).

Presented by Sir Charles Holmes, 1922.

3629 Portrait of the Artist

Half-length ; full-face ; standing ; brown coat, yellow scarf, grey cap, spectacles ; right hand holding palette, brushes and a cloth ; brush in left hand ; framed canvas on easel, right.

Canvas, 45 by 51 (1·14 × 1·29).

Exh. R.A. and Chantrey Purchase, 1922.

3675 Landscape

Foreground, grass with pathway, left ; bushes, right ; small trees, middle distance, low hills beyond ; grey sky.

Panel, 8 by 10½ (0·20 × 0·27).

Purchased out of the Grant-in-Aid, " T " Fund, from Mr. J. Craig Annan, 1922.

3968 Head of a Man

Half-length man standing ; head, three-quarters to left.

Etching, 7½ by 5½ (0·19 × 0·14).

Purchased out of the Duveen Drawings Fund, 1924.

3969 Salvation Army

Procession of Salvation Army women and old men passing left to right, one man carrying flag ; foreground, left, man, with arms raised, declaiming ; a Bible lies on the ground at his feet ; background, fence and gateway ; buildings, right ; tree, left.

Signed " W. STRANG, '89."

Etching, 13 by 18⅞ (0·33 × 0·48).

Purchased out of the Duveen Drawings Fund, 1924.

STRINGER (Daniel) (Flourished 1770)

3137 Portrait of the Painter

A youth seated on low stool before easel ; profile right, head turned front ; palette in left hand ; green curtain across left corner.

Canvas, 32½ by 26 (0·81 × 0·66).

Purchased out of the Lewis Fund, 1916.

STRUDWICK (John Melhuish)

1625 A Golden Thread

Below, the Fates spinning the Thread of Life ; around them on the ground lie spindles with threads, part gold, part grey ; centre a young girl listening to the music of Love's pipe in her lover's words ; above, Time tolling the bell in a tower, and Love's car seen in the clouds through branches of tree which grows from the left.

Canvas, 28½ by 16¾ (0·72 × 0·42).

Exh. G.G. and Chantrey Purchase, 1885.

STUART (Gilbert), 1755–1828

Born at Narragansett, Rhode Island, U.S.A. ; about 1775 graduated at the University of Glasgow ; exh. R.A. from 1777 to 1785 ; worked in Paris, returned in 1792 to America ; worked at New York, Philadelphia and Washington ; retired, about 1806, to Boston, where he died.

217 William Woollett, Engraver (1735–1785) [N.G.]

Seated in chair, half-length, three-quarters left ; rose-red silk cap loose coat with green cuffs ; white shirt ; a copper plate before on green cloth covering desk ; a graver in right hand. Part of West's " Death of Wolfe " in left background.

Engraved Caroline Watson ; pubd. 1785.

Exh. Nat. Port, Exhn., 1867.

Canvas, 36 by 27½ (0·91 × 0·70).

Presented by Mr. Henry Farrer, 1849.

220 John Hall, Engraver [N.G.]

Seated, half-length ; crimson-covered table to right ; facing three-quarters right ; powdered and curled hair ; yellow-brown coat, frilled shirt and ruffles ; holding a print of West's picture of " Penn's Treaty with the Indians," Hall's most approved engraving ; dark background.

Canvas, 36 by 28 (0·91 × 0·71).

Presented by Messrs. Henry Graves & Co., 1850.

229 Benjamin West, P.R.A.

Half-length, facing three-quarters left ; powdered hair, blue coat, pale green waistcoat, lace ruff ; seated at red sofa ; holding a scroll in left hand ; dark background, red curtain to right.

Canvas, 36 by 28 (0·91 × 0·71).

Presented by Mr. J. H. Anderdon, 1853.

1480 Portrait of Himself

Life-size bust, three-quarters left ; black coat and white neck-cloth ; hair powdered. Dark background.

Oval, canvas, 28¾ by 23½ (0·73 × 0·59).

Purchased from Sir H. Hughes-Stanton out of the Lewis Fund, 1896.

STUBBS (George), 1724–1806

Born at Liverpool ; in 1740 assistant of Hamlet Winstanley ; removed to Wigan, Leeds and York ; visited Italy, *c.* 1754 ; published important work on " The Anatomy of a Horse," engraving the plates himself, 1766 ; exh. Society of Artists, 1761–1774 ; R.A., 1775–1803. A.R.A., 1780 ; R.A. Elect, 1781 ; died in London.

1452 Landscape : Gentleman holding his Horse

Left, huntsman holding horse's bridle ; greyhound by his side ; background, wooded cliff and river.

Canvas, 17½ by 26½ (0·44 × 0·67).

Purchased, Clifden Sale (676), May 25, 1895.

3529 Phaeton and Pair [N.G.]

A curricle phaeton, with pair of black horses across foreground ; gentleman driving, wife seated by by him ; trees massed behind, right ; distant poplars, centre ; view of low distance, left.

Wood, 32 by 39 (0·81 × 0·99).

Exh. Old Masters, 1888 (33), lent C. Coates.

Presented by Miss Hope, of Bath, 1920.

STUDD (Arthur Haythorne), 1864–1919

Born at Hallerton Hall, Leicestershire ; studied under Legros at Slade School and Julian's Paris, 1889 ; influenced by Whistler, with whom he worked in 1894, and at Lyme Regis, 1895 ; made a voyage to Samoa and Tahiti ; original member of Modern Society of Portrait Painters ; purchased " The Little White Girl " and " Nocturne Blue and Silver : Cremorne Lights," by Whistler, from the Goupil Gallery, 1894, and " Nocturne in Black and Gold : The Fire Wheel," direct from Whistler, 1896 ; resisting tempting offers to sell, bequeathed them to the N.G. when he died in London, 1919.

3275 A Venetian Lyric

Early morning ; Venice seen across the Lagoons ; middle distance, left, ships ; blue water, green-blue sky, smoke.

Wood, 9½ by 15¾ (0·24 × 0·40).

Presented by Mrs. Frank Gibson, 1918.

3276 Breton Woman and Child

Woman seated, cap and sabots ; left, child in cap leaning against her knee.

Chalk on grey paper, 13½ by 8½ (0·34 × 0·22).

Presented by Mr. Robert Thomas, 1918.

3277 Pacific Island Subject

Pacific islanders, men and women, seated on the ground against a wall.

Black, white and red chalk on grey paper, 9 by 14 (0·22 × 0·36).

Presented by Mr. Robert Thomas, 1918.

SWAN (John Macallan), 1847–1910

Born at Old Brentford ; studied at Worcester School of Art, at Lambeth and in Paris at Beaux-Arts under Gérome, Bastien-Lepage and Dagnan-Bouveret for painting ; under Frémiet for sculpture ; greatly influenced by animal sculpture and drawing of Barye ; his first picture at R.A. was " Dante and the Leopard," 1878 ; his finest sculpture, " Young Himalayan Tiger," 1889 ; exh. at Grosvenor and New Galleries ; A.R.A., 1894 ; R.A., 1905 ; R.W.S., 1899 ; one of his last works was a model for colossal lions on the Rhodes memorial.

1569 The Prodigal Son

The prodigal sits in midst of desolate country, hands clasped over his head, his naked back towards us, surrounded by a herd of black swine. Insc. "JOHN M. SWAN, 1888."

Canvas, 44 by 62 (1·11 × 1·57).

Exh. R.A. and Chantrey Purchase, 1889.

2708 Panthers resting

A study of panthers with woodland setting. Insc. "JOHN M. SWAN."

Pastel, 11 by 17¾ (0·28 × 0·45).

Presented through the National Art-Collections Fund, 1910.

2766 The Gladiators

Study for composition done by the artist when working under Gérome in Paris; eight figures left and two right of the barred front of a lion's cage, within which are seen a lion lying down and a lioness turning away.

Black chalk on brown paper. Sight size 15 by 24 (0·38 × 0·86).

2768 Head of a Lion; Lion lying down, below. Insc. "JOHN M. SWAN."

Black chalk on brown paper (sight) 7 by 11¼ (0·18 × 0·28).

2769 Tiger lying down

Black chalk on brown paper (sight) 14¼ by 10½ (0·36 × 0·26).

2770 Two Lionesses drinking; above, two Heads of Lionesses (unfinished)

Black chalk on cream paper (sight) 10 by 13⅛ (0·25 × 0·33).

2771 Tiger lying down, with Head (unfinished) raised

Black chalk on buff paper (sight) 10¾ by 16½ (0·27 × 0·42).

2772 Leopard bending down to drink

Chalk (faint) on light brown paper (sight) 7 by 11½ (0·17 × 0·92).

2773 Back View of a Leopard lying down

Black chalk on brown paper, 9¼ by 13¾ (0·23 × 0·35).

2774 Head of a Tiger. Insc. "JOHN M. SWAN."

Black and orange chalk on brown paper (sight) 7¼ by 6 (0·18 × 0·15)

2775 Head of a Lioness. Insc. "JOHN M. SWAN."

Chalk and pencil on cream paper (sight) 5 by 7¾ (0·12 × 0·19).

2776 Leopard drinking. Insc. "JOHN M. SWAN."

Black chalk on cream paper (sight) 5½ by 12 (0·14 × 0·30).

2777 Lioness walking. The body unfinished

Chalk on brown paper (sight) 6 by 11⅛ (0·15 × 0·28).

2778 Head and Forepart of the Body of a Tiger, walking

Black, orange and white chalk on light brown paper (sight) 8¾ by 13⅝ (0·22 × 0·34).

2779 Leopard gnawing a bone. Insc. "JOHN M. SWAN."

Black chalk on brown paper (sight) $7\frac{1}{2}$ by $13\frac{1}{2}$ (0·19 × 0·34).

2780 Leopard lying down

Black, yellow and white chalk on light brown paper (sight) $10\frac{1}{4}$ by $15\frac{3}{8}$ (0·26 × 0·39).

2781 Back of a Leopard lying down

Black chalk with white lights on brown paper, $7\frac{1}{4}$ by $13\frac{3}{8}$ (0·19 × 0·31).

Nos. **2766, 2768-2781** presented by the John M. Swan Memorial Fund, 1910.

SWYNNERTON (Annie L.), A.R.A.

3619 Oreads

Five naked women playing on rocks in blue and green sea; a fish leaping, right; dark blue sky with rose and golden clouds; part of rainbow, left.

Exh. R.A., 1907.

Canvas (circular), 70 in. diam. (1·78).

Presented by Mr. J. S. Sargent, R.A., 1922.

3952 New Risen Hope

A little girl, naked, in the sea half-length, face with blue eyes and golden hair, upturned; background, blue sea with iridescent, rainbow-like effect and a suggestion of distant land; the right arm is unfinished. Signed ANNIE L. SWYNNERTON, 1904."

Exhib. R.A., 1924; Canadian National Exhib., Toronto, 1921.

Canvas, 22 by 20 (0·56 × 0·51).

Exh. R.A. and Chantrey Purchase, 1924.

TAYLER (Frederick), 1802–1889

Born at Boreham Wood, near Elstree; studied at Sass's and in the R.A. Schools; also under Horace Vernet in Paris and Rome; shared studio with Bonington in Paris for a time; first exh. in oil at R.A., 1830; occasionally painted in that medium, but his chief production was water-colours of sporting subjects; A.R.W.S., 1831; member, 1834; and President, 1858–1871; died at Hampstead.

1979 Dragoons on the March

Troopers dismounting at thatched roadside inn; maid serves liquor at porch, over which is a signboard representing a bottle, glass and punch-bowl, with the inscription "Meg Dods, Spirits and Porter." On the knapsack of the saddle of the grey horse, centre, are the regimental letters and number D.G. VI.; left, an old man surrounded by children is playing the bagpipes; right, a woman drawing water from a well; distance, the rest of the column approaching through a mountain pass. Signed "F.T."

Water-colour, 23 by 36 (0·58 × 0·91).

Bequeathed by Mr. Charles Fraser, 1905.

TAYLOR (Leonard Campbell)

2137 The Rehearsal

Two ladies and three men grouped about a grand piano, playing a quintet; in early Victorian dress and seated in a blue-carpeted room with greyish walls splashed with evening sunlight. Insc. "L. CAMPBELL TAYLOR. 1907."

Canvas, 84 by 120 (2·13 × 3·04).

Exh. R.A. and Chantrey Purchase, 1907.

TAYLOR (Walter)

3716 Boodle's Club

Façade of early Georgian building; purple grey, upper part, cream colour below. Signed "WALTER TAYLOR."

Water-colour, 15¼ by 12 (0·39 × 31).

Presented by the Artist, 1923.

TENNIEL (Sir John), 1820-1914

Illustrator and cartoonist; chiefly known for his cartoons in "Punch" (1851-1901) in which "Dropping the Pilot" (1899), in connection with the fall of Bismarck, is the most famous, and for his illustrations to "Alice's Adventures in Wonderland"; illustrated many other books: "Ingoldsby Legends," "Dalziel's Arabian Nights." etc., and worked for "Once a Week," "Good Words," etc. Member of R.I.; exh. between 1835-1880, chiefly at R.A., R.I. and Suffolk Street. Died in London.

4127 The Lady shows Alnaschar the Hidden Treasure

Illustration for "Daziel's Arabian Nights," 1864. Drawn on wood.

India proof of wood-engraving by the Brothers Dalziel, 5 by 3 (0·13 × 0·10).

Presented by Mr. Gilbert Dalziel, 1925.

THIRTLE (John), 1777-1839

Born at Norwich; son of a shoemaker; came to London and worked for frame-maker; returned to Norwich, about 1800, established business as frame-maker, carver and gilder; practised also as drawing master and miniature painter; showed water-colours at 1st Exhibition of Norwich Society, 1805; miniature portraits gradually gave way to landscape painting; exh. one at R.A., 1808; married sister of Mrs. J. S. Cotman, 1812; seceded from Norwich Society, with R. Ladbrooke and others, 1816. Exh. at Norfolk and Suffolk Institution, on its reorganisation, 1827-8, until 1830; at Norwich Art Circle's Loan Exhibition, 1886; his earliest dated work was "A Windmill," 1800. His work was much copied. Died at Norwich of consumption.

4380 Old Lynn

Centre, on small sandy quay, a cart with two horses being loaded with sacks from a sailing boat, two other boats, right; buildings, left centre; a tower on a hill, left, houses in distance, right. Very much faded.

Water-colour, 14 by 21 (0·36 × 0·53).

Presented by Sir William Lancaster, 1928.

THOMAS (George Houston), 1824-1868

Born in London ; apprenticed to George Bonner, wood-engraver ; set up as engraver in Paris ; went to U.S.A., 1846, made illustrations for a New York paper ; after two years went to Italy and made drawings of the Siege of Rome (by the French) for the "Illustrated London News," 1849 ; settled in England and painted pictures for Queen Victoria. Illustrated "Uncle Tom's Cabin," "Hiawatha," "Foxe's Book of Martyrs," etc. Exhibited B.I., 1851 ; R.A. from 1854. Died at Boulogne.

4330 Three drawings for Illustration

(*a*) **A Cab for two Men**

Sepia and Chinese white, $5\frac{7}{8}$ by $7\frac{1}{2}$ (0·15 × 0·19).

(*b*) **Dictating the Will**

Sepia and Chinese white, $4\frac{3}{8}$ by $6\frac{7}{8}$ (0·12 × 0·17).

(*c*) **Scene on a Ship**

Sepia and Chinese white, 4 by $6\frac{1}{4}$ (0·10 × 0·16).

Bequeathed by Mr. J. R. Holliday, 1927.

THOMAS (James Havard), 1854-1921

Studied at South Kensington (National Scholar), and at the Ecole des Beaux-Arts, Paris ; worked for many years in the South of Italy ; produced many portrait busts, bas-reliefs, and poetical statues and drawings.

2268 Mrs. Asher Wertheimer

Figure to waist, showing arms ; set on terminal base, tapering downwards ; the hands, engaged in looping up a part of the dress, are placed on the left shoulder ; insc. "J. Havard Thomas, MCMVII."

White marble, 30 in. *h.* (0·76).

Presented by Mr. Asher Wertheimer, 1908.

2763 Lycidas

Full-length figure of shepherd standing as if suddenly beholding nymphs in a stream. The wax model, exh. at the Nw. G., 1905, was presented to the Manchester Art Gallery through the N.A.C.F. ; this bronze casting was exhibited Franco-British Exhibition, 1908, and Havard Thomas Exhibition, Carfax Gallery, November, 1909. The fine surface was obtained in the Greek fashion by laborious chasing with files and inlaying any imperfections of the metal.

Dimensions—Wax, 62 *h.*, base 3 *h.*, $16\frac{1}{2}$ *w.*, $20\frac{1}{2}$ *l.* (1·57 × 0·91 × 0·42 × 0·52). Bronze, $60\frac{1}{2}$ *h.*, base $2\frac{1}{2}$ *h.*, $16\frac{3}{8}$ *w.*, $20\frac{1}{4}$ *l.* (1·53 × 0·76 × 0·41 × 0·51).

Presented by Sir Michael and Lady Sadler through the N.A.C.F., 1911.

3184 The Offering

Italian peasants ; left, man with grape basket on right arm, holding a bunch of grapes which he offers to peasant woman, right, who with crossed hands looks at the gift ; a hoe in her left hand ; insc. "J. Havard Thomas, Del."

Pencil, $22\frac{1}{4}$ by $21\frac{7}{8}$ (0·56 × 0·55).

Presented by the Contemporary Art Society, 1917.

3639 Cow and Calf

A cow in profile facing right ; head turned back to lick calf, which is feeding. Inscribed " J. Havard Thomas, Sc., Valle di Pompei. MDCCCXCVII."

Relief in white marble, $11\frac{1}{2}$ *h.* by $15\frac{1}{4}$ *w.* (0·29 × 0·39), framed in coloured marble. $15\frac{1}{8}$ by $18\frac{1}{2}$ (0·38 × 0·47).

Purchased out of the Grant-in-Aid " T " Fund, from the Artist's Executors, 1922.

3640 Irrigators

Three men, naked but for cloths round the loins, emptying buckets attached to ropes ; two men, left, have backs turned to spectator, left arms raised holding ropes ; man, right, seen in profile to left, right arm raised.

Red chalk and pencil on paper, $21\frac{1}{2}$ by $30\frac{1}{2}$ (0·55 × 0·77).

Presented by Sir Joseph Duveen, 1922.

3674 Cardinal Manning

Head and shoulders ; skull cap ; and cross at the throat.

Bronze, 16 by $9\frac{1}{2}$ (0·41 × 0·24).

Exh. R.A. and Chantrey Purchase, 1922.

4202 Thyrsis

Full length standing figure of nude man, body slightly inclined to right ; both arms raised playing a flute. Inscribed on base " J. Havard Thomas, Sculpt. MCMXII."

Black wax, $65\frac{1}{2}$ by 28 (1·65 × 0·71).

Base, $22\frac{1}{2}$ by 16 (0·57 × 0·41).

Purchased by the N.A.C.F. with the help of subscriptions from Sir Joseph Duveen and Mr. Vernon Wethered and presented by the Fund, 1926.

THOMAS (John), 1813–1862

Born at Chalford, Gloucestershire ; Sir Charles Barry employed him on the sculpture of the Birmingham Grammar School, and brought him to London to undertake decorative work on the new Houses of Parliament, where he controlled the carvers and masons ; exh. R,A., 1838–1862, chiefly busts ; died at Maida Hill.

2061 W. P. Frith

On the base is carved in relief a comic mask, a palette, mahlstick and brushes, and a wreath of ivy ; insc. " W. P. Frith, R.A. John Thomas, Sc., London, 1859 " ; exh. R.A., 1857.

Marble bust, 31 in. *h.* (0·48).

Presented by Mr. L. Loewenthal, 1906.

THOMSON (George)

3506 St. Paul's

Foreground, the Thames ; left, a barge, and a tug, further back ; middle distance, warehouses and wharves ; dome and towers of St. Paul's Cathedral behind ; luminous grey sky. Signed " George Thomson."

Canvas, 25 by 30 (0·63 × 0·76).

Purchased out of the Clarke Fund, 1920.

THOMSON (H.), 1773–1843

Born at Portsea; A.R.A., 1801; R.A., 1804; succeeded Fuseli as Keeper of R.A., 1825; resigned owing to ill-health, 1827; retired to Portsea, where he died; painted historical and fancy subjects, but most of the 76 paintings exh. R.A., 1800–25, were portraits.

350 The Dead Robin

Two children weeping at its death; exh. R.A., 1809.
Canvas, 35½ by 27½ (0·90 × 0·70).
Vernon Collection, 1847.

THOMSON (Rev. John), 1778–1840

Born at Dailly, Ayrshire; minister of Duddingston, near Edinburgh, 1805; known as "Thomson of Duddingston"; painted romantic landscapes and coast scenes, influenced by A. Nasmyth, Poussin, Salvator Rosa and Claude. Turner stayed with him at Duddingston in 1822. Exh. at Society of Associated Artists, Edinburgh; honorary member R.S.A.; died at Duddingston.

731 Loch-on-Eilan, Rothiemurchus, Inverness-shire [N.G.]

Mountainous landscape; lake in middle distance framed by fir trees; castle on island in lake, formerly a stronghold of the Comyns. Painted in 1835.
Canvas, 34 by 52 (0·86 × 1·32).
Presented as a wedding present to his sister-in-law, Mrs. Anne Thomson, by whom it was bequeathed to the N. G., 1864.

THORNHILL (Sir James), 1676–1734

Born at Melcombe Regis; pupil of Thomas Highmore; visited Holland, Belgium and France; worked for Queen Anne; 1707–27, decorated the Painted Hall at Greenwich; died at Weymouth.

1844 An Incident in the Life of S. Francis [N.G.]

Under a canopy supported by angels, St. Francis, healing a man, who stands, right, before the Saint; an angel in scarlet in foreground, and three draped allegorical figures. Red ground; design for ceiling. Signed "James Thornhill, Pinxit."
Canvas, 41 by 32¾ (1·04 × 0·83).
Presented by C. W. Dopson, 1901.

THORNYCROFT (Sir William Hamo), 1850-1925

Born in London; son of Thomas Thornycroft; his father and mother were sculptors; studied in the B.Mus. and the R.A. Schools; 1871 went to Italy and studied Michael Angelo; 1872 helped his father with the Park Lane Fountain, for which he did the figures of "Comedy," "Shakespeare," and "Fame." R.A. Gold Medal, 1875, for "A Warrior bearing a wounded Youth." His chief works include "Artemis" (1880), "Teucer" (1881), "The Mower" (1884), and such public monuments as "Oliver Cromwell" (Westminster), "Dean Colet" (St. Paul's School), "Queen Victoria" (Royal Exchange), "General Gordon" (Trafalgar Square), "King Edward VII" (Karachi), etc. A.R.A., 1881; R.A., 1888. Died in London.

1751 Teucer

The typical Homeric archer has bent his bow ; the arrow has flown, and he follows its flight with attentive eye. Insc. " HAMO THORNYCROFT, 1881 " ; on base, " Teucer." Plaster exh. R.A., 1881.

Bronze, 82 *h.* (2·08), including the circular plinth.

Exh. R.A. and Chantrey purchase, 1882.

3153 The Kiss

A naked woman bending to embrace a baby seated on a pedesta with its arms round her neck.

Marble, 70 *h.*, base 30 by 23 (1·78 × 0·76 × 0·58).

Exh. R.A. and Chantrey Purchase, 1916.

4214 The Mower

Man standing in contemplative attitude, holding a scythe.

Sketch in wax, 8½ *h.* by 4½ *w.* by 3¼ *d.* (0·21 × 0·11 × 0·08).

4215 Artemis

Woman, lightly draped, bending forward, holding back a hound, another hound by its side.

Sketch in plaster and wax, 7¼ *h.* by 2½ *w.* by 6 *d* (0·18 × 0·06 × 0·15)

4216 Mother and Child

Nude woman kneeling, a child in her arms. Sketch for composition.

Wax 6 *h.* by 3½ *w.* by 4½ *d.* (0·15 × 0·09 × 0·11).

4217 Cecil Rhodes

Man on horseback, holding an open map in front of him. Study for statue.

Plaster, 10 *h.* by 3½ *w.* by 8 *d.* (0·25 × 0·09 × 0·20).

Nos. **4214-4217** presented by Lady Thornycroft, 1926.

TOFT (Albert)

3030 The Bather

Full-length nude figure of woman holding drapery behind her, head turned, glancing left.

Marble, 76 *h.* (1·93), base 24 *w.* by 24 *d.* (0·61 × 0·61).

Exh. R.A. and Chantrey Purchase, 1915.

TONKS (Henry)

3016 The Toilet

Left, nude figure of girl lying on couch ; right, another girl standing before dressing table, reflected in large mirror, left.

Pastel, 11 by 15½ (0·28 × 0·39).

Presented by Mr. Geoffrey Blackwell through the C.A.S., 1915.

3017 Auguste Rodin

Seated figure in black, facing left ; head raised, in profile.

Pastel, 14½ by 11¼ (0·37 × 0·28).

Presented by Lord D'Abernon through the C.A.S., 1915.

3018 Madame Rodin

Three-quarters head, facing right, wearing white mob-cap.
Pastel, 14¼ by 9¾ (0·36 × 0·25).
Presented by subscribers through the C.A.S., 1915.

3185 A Girl's Head

Head and shoulders, young girl, three-quarters face to left; green dress with a pink rose at the throat; hair, gathered up loosely at back, hanging down over shoulders. Insc. "HENRY TONKS."
Canvas, 24 by 20 (0·61 × 0·51).
Presented by the C.A.S., 1917.

3186 A Girl with a Parrot

Young girl, both arms raised, holding necklace round her head, gazing into large mirror; in a white garment, her black dress lying on ground round her; right, beyond the mirror, a scarlet parrot on a stand; foreground, right, bowl of roses on table; background, grey panelled wall; right, drab-coloured curtain; left, blue and white china pot and red tray.
Canvas, 18 by 12 (0·45 × 0·30).
Bequeathed by Mr. W. C. Alexander through the C.A.S., 1917.

3231 Portrait of the Artist

Seated in an armchair, back to the light, a hand on each knee, paint brush in left hand; grey suit, black and white spotted bow; right, part of an easel; background, window, with muslin and cretonne curtains; a venetian blind pulled down on the side window; table, to right, and a stool, with palette and paint brushes, and rug on the polished floor; exh. Coronation Exhibition, 1911. Insc. "HENRY TONKS, 1909."
Canvas, 32 by 23 (0·51 × 0·28).
Presented by Mr. Hugh Hammersley through the N.A.C.F., 1917.

3717 Rosamund and the Purple Jar

Young girl in plain frock advancing, left, with arms raised towards large glass jar filled with crimson-purple fluid, on an Empire table, right; chair, right centre; background, mahogany and cane couch with cushions; a picture on panelled wall; Aubusson carpet on floor.
Panel, 20½ by 14¾ (0·52 × 0·37).
Purchased out of the Grant-in-Aid, "T" Fund, from the Executors of the late F. J. Mercer, 1923.

TUKE (Henry Scott), R.A.

1613 August Blue

Four boys bathing from boat on blue sea; one of them on prow meditating a plunge; another being helped into the boat by a boy who holds the oars; distance, various three-masted vessels at anchor. Insc. "H. S. TUKE, 1894."
Canvas, 47½ by 71½ (1·20 × 1·81).
Exh. R.A. and Chantry Purchase, 1894.

1618 All Hands to the Pumps

In a gale of wind, which has carried away a sail, seamen pumping out a water-logged vessel; the reversed ensign is a signal that she is in danger; a sailor standing in the shrouds points to help at hand. Insc. "H. S. TUKE, 1889."

Canvas, 71½ by 53½ (1·81 × 1·36).

Exh. R.A. and Chantrey Purchase, 1889.

TURNER (Alfred), A.R.A.

3630 Psyche

Full-length naked woman, hands slightly raised; looking up as if listening; hair in two plaits; signed "ALFRED TURNER."

Marble, 62 (1·57); base, 17 *h.* by 15½ *w.* (0·43 × 0·39).

Exh. R.A. and Chantrey Purchase, 1922.

TURNER (Charles), 1774–1857

Born at Woodstock, son of Charles Turner, a collector of excise; entered R.A. Schools; worked for Boydell, publisher, in Bartolozzi's style; afterwards worked in mezzotint and aquatint, with partial use of the point, and produced more than 600 plates; engraved "The Shipwreck," after Turner, and 23 numbers of the "Liber Studiorum." Exh. at R.A. from 1810. Engraver A.R.A., 1828; mezzotint engraver in ordinary to the King; died in London.

2301 Portrait of J. M. W. Turner, R.A.

Profile to right, head and shoulders; tall hat, white collar, large tie with pin, and top coat. An inscription on the back states that the drawing was made about two months before the death of the sitter in 1851. From Charles Turner's Sale at Hastings, September 17, 1901; bought by Mr. Cockerell at Sotheby's in April, 1904. There is in the N.P.G., No. 112, another portrait in coloured chalks by Charles Turner of his namesake.

Body-colour, 3½ by 2½ (0·08 × 0·0·06).

Presented by Mr. Sydney Cockerell, 1908.

TURNER (Joseph Mallord William), 1775–1851

See **Supplementary Catalogue of the "Turner Collection."**

TURNER (W.), 1789–1851

Born at Blackbourton (Oxfordshire); pupil of John Varley; settled and taught in Oxford and was called Turner of Oxford; exh. R.W.S., R.A., B.I.; R.W.S. 1808; painted landscapes near Oxford and also in Wales and Scotland. Died at Oxford.

2978 Skating [OFFICE OF WORKS]

Foreground, figures skating; right, snow-covered bank, with leafless tree and figures; tent and cottages in middle distance; dark sky with white clouds and patch of blue.

Canvas, 20 by 24 (0·51 × 0·61).

Bequeathed by Mr. and Miss C. J. Garnons, 1854.

2979 Peasants outside an Inn [Office of Works]

Centre, seven figures crossing from horse-trough to inn door; two men against the trough, faced by woman in white; a stout woman, child and dog in the doorway; man, seated, holding a mug; the two groups are joined by a man with fork; behind the inn, trees and haystack.

Canvas, 20 by 24 (0·51 × 0·61).

Bequeathed by Mr. and Miss C. J. Garnons, 1854.

UNKNOWN

1254 View of Hyde Park Corner (looking Eastward) [L.Mus.]

Previous to alterations from designs of Decimus Burton (begun 1825); left, old brick front of Apsley House before it was faced with stone and columns, 1825-27; right, a building or site now occupied by St. George's Hospital; centre, two toll-gates and lamp-posts; distance (towards Piccadilly), houses and trees.

Canvas, 21½ by 35 (0·54 × 0·89).

Presented by Miss E J. Wood, niece of Mr Decimus Burton 1888.

1458 A Galiot in a Gale. [Mall House]

An angry sea; fishing boat scuds before the wind; in stern three men, one steering; distance, right, lofty cliffs; at the base a village; stormy sky. Also ascribed to Copley Fielding and to School of Cotman.

Exh. R.A., 1882 (14), lent by James Price.

Canvas, 43 by 54½ 1·09 × 1·38).

Purchased from the James Price Sale (68), June 15, 1895.

2234 Five Miniatures

(1) Portrait of Sir J. W. Gordon; (2) Portrait of a Lady; (3) Portrait of Elizabeth, wife of Peter Burrell, Esq.; (4) Portrait of Julia I. Bennet, afterwards Lady Gordon; (5) Portrait of Julia Isabella, Lady Gordon.

Bequeathed by Miss Julia E. Gordon, 1896.

2238 Napoleon I

Bust, undraped; full face; crowned with a laurel wreath.

Bronze, 22½ *h.* (0·57), square base 12½ *w.* by 9⅜ *d.* (0·31 × 0·23).

Bequeathed by Mr. P. C. Crespigny, 1851.

2239 Mr. Wynn Ellis [N.G.]

Bust, draped; facing to right, with short side whiskers.

31½ *h.* by 20 *w.* by 10 *d.* (0·80 × 0·51 × 0·25).

Presented by his nephew, Mr. H. Churchill, 1878.

2730 Silhouette Portrait of J. M. W. Turner, R.A.

Taken on board the "City of Canterbury" steamboat, September 23, 1838.

Oval, (sight) 3½ by 2¾ (0·08 × 0·07).

Presented by Mr. James Lahee, 1910.

2977 A Water-mill [N.G.]

Foreground, right, water-mill by a cottage; left, tree with bare branches; middle distance, man with wheelbarrow, right, followed by dog; left, man, half hidden by bank, with two cauldrons and dog.

Canvas, 21 by 26½ (0·53 × 0·57).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2984 After the Fire [N.G.]

Foreground, scattered groups of figures with piles of goods saved from a fire; sedan chair with bearers right; another further back; background, grey building somewhat like St. James's Palace, and reddish buildings to right; smoke and flame seen through the ruins; blue sky, birds in flight.

Canvas, 25½ by 37½ (0·64 × 0·95).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

UNWIN (Francis), 1885–1925

Born at Stalbridge, Dorset; son of the Rev. C. E. Unwin; studied at Winchester School of Art, and at Slade School, 1902-1905; visited Holland, 1907; Italy and Egypt, 1908. Settled in London, 1909; in 1912 and 1913 he visited Italy, bringing back drawings and studies for etchings. Member of the N.E.A.C.; experimented with lithography, producing an elaborate lithography in colours of "Stirling Castle." His late work was done among the Alps. One of the founders of the Modern English Water-Colour Society and the Society of Print Makers. Died at Mundesley-on-Sea.

3878 Cromer Hotels

Foreground, beach at Cromer, boats lying about; behind tall buildings with steps leading up to them; rain falling from right. Signed "Francis Unwin, 1922." Exh. St. George's Gallery, 1924.

Drawing, blue ink with purple-blue wash, 14¼ by 18¾ (0·36 × 0·48).

Purchased out of the Duveen Drawings Fund, 1924.

4146 The Ambulatory, Groote Kerke, Dordrecht

View down the ambulatory of the church, with scaffolding above; heavy shadow across foreground, chair in left corner. Signed "Francis S. Unwin."

Pencil and sepia wash, 14¾ by 12¼ (0·37 × 0·31).

Exhib. Memorial Exhibition, St. George's Gallery, 1926.

Presented by Mr. Edward Marsh through the N.A.C.F., 1926.

UWINS (Thomas), 1782–1857

Born in London; placed with an engraver, but soon turned to painting; studied at R.A., painted in water-colours and illustrated books member of R.W.S., 1811; from 1814 painted portraits in oils, mostly in Scotland; exh. at the R.A.; A.R.A., 1833; R.A., 1839; Surveyor of the Royal Pictures, 1842; Keeper of the National Gallery, 1847–1855; died at Staines.

387 Vintage [BRADFORD]

"The girls gathered the grapes with scissors; boys took their full baskets and supplied them with empty ones. The boys then carried their loads to the side of the vineyard, where the bastes or tubs were carefully filled, and then carried by young men to the Charette aux bœufs, and thus conveyed to the wine presses." Exh. R. A., 1848.

Canvas, 29½ by 59½ (0·75 × 1·51).

Vernon Collection, 1847.

388 Le Chapeau de Brigand [GLASGOW]

A little girl has dressed up during the painter's absence in brigand's hat, woman's jacket, and various articles of Italian costume lying about the studio. Exh. R.A., 1843.

Canvas, 29 by 21½ (0·73 × 0·54), rounded at top.

Vernon Collection, 1847.

730 Sir Guyon, fighting for Temperance, releases Verdant from the enchantment of Acrasia

Right, middle distance, the "Bower of Bliss"; foreground, left, Sir Guyon and the Palmer. Exh. R.A., 1894.

Canvas, 28 by 42 (0·71 × 1·06).

Bequeathed to the B. Mus. by Mr. Apsley Pellatt, 1863.

VACHER (Charles), 1818–1883

Born in Westminster; studied at R.A.; went to Rome, 1839, and afterwards travelled in Sicily, France, Germany, Algeria and Egypt; exh. first at R.A., 1838, chiefly exh. at R.I., which he joined, 1846; died in London.

1911 Rezzonico and the Splugen Range, Lake Como
[BOARD OF TRADE]

Rezzonico, with old castle above, in bright sunshine on left shore of lake; fishermen in boats. Dervio on the opposite shore; distance, the Splugen Alps with white vapour rising to blue sky. Initialed and dated 1867.

Water-colour, 32 by 55½ (0·81 × 41).

Bequeathed by Mr. George Vacher, 1902.

VARLEY (John), 1778–1842

Born at Hackney; exh. a drawing of Peterborough Cathedral at the R.A., 1798; one of Dr. Monro's circle of young artists; in 1804, oundation member of the R.W.S.; became the leading drawing-master of his time, and trained, among others, W. H. Hunt, Linnell, Finch, Turner of Oxford, Samuel Palmer, and, to some extent, Copley Fielding, De Wint and Cox; died in London.

1737 Sketch for a Sea-piece

Stormy day off coast; brig on lee shore.

Water-colour, 4½ × 7½ (0·11 × 0·19).

Presented by Miss Gordon, 1888.

1738 Sea-piece with Fishing Boats in a Calm

Left, fishing boats; right, distant coast-line, with islands; above, a large cumulus cloud.

Water-colour on rough yellow paper, $9\frac{3}{4}$ by $13\frac{1}{2}$ (0·25 × 0·34).

Presented by Miss Gordon, 1888.

4316 Near Duncombe Park, Yorkshire

Water-colour, $3\frac{7}{8}$ by 5 (0·10 × 0·13).

4317 Holy Island

Water-colour, 4 by 5 (0·10 × 0·13).

Bequeathed with No. **4316** by Mr. J. R. Holliday, 1927.

WADE (Thomas), 1828–1891

Born at Wharton; apprenticed to a house-painter, but devoted his spare time to art; entered R.A. Schools; was influenced by the Pre-Raphaelite movement and exhibited oil-paintings and water-colours at the R.A., 1867 to 1890.

1713 An Old Mill

Dark wooden mill, red sails spread, against the sky; white plaster wall of thatched cottage, right, sandy road with horse and cart loaded with sacks; behind, cottages and trees. Signed and dated 1879.

Water-colour, $20\frac{1}{2}$ by 21 (0·51 × 0·53).

Exh. R.A. and Chantrey Purchase, 1879.

WALKER (Arthur G.), A.R.A.

4101 Christ at the Whipping Post

Semi-nude standing figure; red drapery from the loins downwards; leaning on post to which the wrists are chained; head slightly raised.

Statuette: Ivory and marble, $20\frac{1}{2}$ *h.* (0·52). Base 9 *w.* by 7 *d.* (0·23 × 0·18).

Exh. R.A. and Chantrey Purchase, 1925.

WALKER (Ethel)

3685 Portrait of Miss Buchanan

Girl, seated half-length, almost full-face, looking right; warm brown hair, dark eyes; hands clasped on lap, black-and-grey dress with fur round neck; background, fireplace with ornaments above.

Signed "ETHEL WALKER."

Canvas, 30 by 25 (0·76 × 0·64).

Purchased out of the Grant-in-Aid, "T" Fund, from the Artist, 1922.

3874 Figure drawing

Two naked women standing, each holding a blue vase on her head. Exh. Goupil Gallery, 1924.

Pencil tinted with water-colour, $15\frac{1}{4}$ by 9 (0·39 × 0·23).

Purchased out of the Duveen Drawings Fund, 1924.

3885 Nausicaa

An illustration of an incident in the " Odyssey " (Book VI). Nausicaa early one lovely summer's morning asks permission from her parents, the King and Queen, to have a wagon and mules provided, that she and her attendants may take the clothes of the palace that require washing. They also take wine and dainties for a picnic. They are seen about to wash the clothes in a river adjoining the sea. A little wood separates the river from the sea ; on the left is a goat girl with her goats ; she looks up in surprise at hearing strange voices in her wood.

Canvas, 72 by 144 (1·83 × 3·65).

Purchased out of the Grant-in-Aid, " T " Fund, 1924.

WALKER (Frederick), 1840–1875

Born in Marylebone, London ; from 1855 in the office of an architect ; student at Leigh's Academy, 1857, and at the B. Mus. ; entered R.A. Schools, 1858 ; apprenticed himself to Mr. J. W. Whymper, wood engraver, for three years, but after 1866 practically gave up illustration ; first exh. at the R.A. " The Lost Path," 1863, and painted " Philip in Church " ; A.R.W.S., 1864 ; R.W.S., 1866. In 1867 his " Bathers " at the R.A. began the series of his famous oil pictures ; A.R.A., 1871 ; died at St. Fillans, Perthshire.

1209 The Vagrants

Autumn scene ; centre, gipsy woman, infant in arms, sits over a faggot fire ; the smoke drifts across foreground ; left, a little girl supports her young brother ; an older boy stoops forward to feed the flame with brushwood ; right, tall gipsy woman stands watching the fire ; left, a two-wheeled cart by the hill-side ; a pool or flooded meadow right, surrounded by moorland. Insc. " F.W." ; painted, 1868 ; a pen-and-ink study, exh. R.W.S., 1870–71, appears to have been a reduction from this picture. Ex Coll. William Graham.

Canvas, 32¾ by 49¾ (0·83 × 1·26).

Purchased out of the John Lucas Walker Fund, 1886.

1391 The Harbour of Refuge

Left, standing at the end of a terrace walk which runs round a quadrangular group of red brick almshouses, studied at Bray, near Maidenhead, one of the inmates, an old woman, on the arm of her daughter ; middle distance, a statue on a stone pedestal, at its base other pensioners sit or stand ; right foreground, a labourer mowing the daisy-sprinkled grass ; beyond a thorn tree in full blossom ; background centre, the ivy-grown gable of the almshouse chapel above the adjoining buildings ; sky suffused with the yellow glow of sunset ; painted, 1872. A water-colour design exh. R.W.S., 1873–74 ; water-colour studies, showing the growth of the design ; exh. at Manchester Exhibition, 1887.

Canvas, 45½ by 77 (1·15 × 1·95).

Presented by Sir William Agnew, Bart, 1893.

2080 The Woman in White

Cartoon executed 1871, to advertise a stage version of Wilkie Collins' story ; one of the earliest designs of the kind by an artist, and Walker

himself described it as " a first attempt at what I consider might develop into a most important branch of art." Exh. Dudley Gallery, 1872 and 1876. Ex Coll. Vaile.

Black and white, on paper, 85 by 50¼ (2·16 × 1·27).

Purchased at Christie's, and presented by Sir Claude Phillips, 1906.

2687 Refreshment

Children picnicking in a field ; the eldest girl feeding the youngest child on her lap ; beside her a basket with a bottle in it ; left, a boy is stretched, leaning on right elbow, and eating bread and jam in left hand ; a little girl behind him eats from a basket in her lap ; hedge further back, and on a stile another boy seated, eating ; insc. " F.W." ; one of the first four water-colours exh. R.W.S. (1864), on the strength of which he was elected Associate.

Body-colour, 9 by 11 (0·23 × 0·28).

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

2688 Marlow Ferry

Study for the well-known water-colour exh. R.W.S., 1870. In this study the background is made out ; the figures, including the ferry-man and his fare, are only sketched in, the place of the boat having been altered.

Body-colour, 11¾ by 15¾ (0·30 × 0·40).

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

2762 Harbour of Refuge

The original design from which Walker elaborated the large painting in oils (No. **1301**) ; exh. at Manchester, 1887, with the oil painting and other water-colour studies of the same subject.

Water-colour (sight) 9½ by 17½ (0·24 × 0·44).

Bequeathed by Sir William Agnew, Bart, 1911.

3158 The Plough [N.G.]

" Man goeth forth unto his work and to his labour until the evening."—*Psalm* civ, 23.

Two grey horses, led by boy, drawing a wooden plough ; man in blue jersey, breeches and cap guides the plough ; foreground, stream with small tree, left ; middle distance, ploughed field ; left, man on horseback ; background, hillside with large quarry and clump of small trees illuminated by setting sun ; dark blue-green sky, large pink clouds ; right, the rising moon, rooks flying ; painted at Woodstone in Somerset.

Mr. J. W. North, A.R.A., who was living with Walker when he painted this picture, supplied the following note, May 25, 1917 :—

" Between the stations of Stogumber and Williton, on the Minehead branch from Taunton, on the left of the line, is the little hamlet of Woodstone—first a seventeenth-century manor-house, next a few picturesque cottages—and then immediately on the right is the rocky background of ' the Plough,' so near to the line that passengers quickly lose sight of it. The whole of the landscape was painted direct from nature, but not from the same spot—the young farmer on horseback was painted at once into

the landscape in Somerset and was not touched afterwards. The figures of the man and boy were painted in London at St. Petersburg Place, so also the horses, which were lent by one of the big brewers of London."

Exh. R.A., 1870; Deschamps Gallery exh. of works of the late Fredk. Walker, A.R.A., January, 1876. A smaller version belonging to Mr. Sydney Morse (17 by $24\frac{1}{4}$) was painted 1870–71.

Canvas, 60 by 87 ($1{\cdot}52 \times 2{\cdot}21$).

Purchased at the Red Cross Sale at Christie's, 1917, and presented by Lady Ludlow, 1917.

3514 The Old Gate

Centre, an old wooden gate with steps leading up to it; in front a roadway with, right, a black and white dog, workman in yellow brown suit and red tie, spade on shoulder, and a boy carrying a bag on shoulder; girl and two boys sitting on steps playing with toys; another boy in yellow overall and brown leggings stands left of the steps; at the top stands an old lady in black and a younger woman, in yellow shawl and black and white striped dress, carrying basket; background left, seen above the wall, an old house, Halsway Court, Somerset, since much altered; low hills beyond with slender leafless trees; right, a broken cloudy sky of early evening in the late autumn. Signed "F.W." Exh. R.A., 1869.

Canvas, 54 by 67 ($1{\cdot}37 \times 1{\cdot}70$).

Bequeathed by Amy, Lady Tate, 1920.

3515 Philip in Church

An illustration to "The Adventures of Philip," by Thackeray. Foreground, a square pew with Philip in brown coat and grey trousers, fair beard and long hair, seated, centre, holding prayer book in right hand, top hat on ground at his feet; young girl in lilac silk coat and light green dress, fair hair and straw hat with cherry ribbons, left of him, leans against his shoulder reading from his prayer book; further left, woman in warm brown shawl, with mouse-grey skirt, bonnet of black lace and lavender ribbons tied under her chin, seated, her head bowed in prayer; right, small boy with long, fair hair, in fawn-grey corduroy suit and crimson bow round neck, gazing affectionately at Philip; background, left, other members of the congregation; right, crimson curtains above the pew, and two windows and the lower part of the balcony seen above. Signed "F.W."

Water-colour and Chinese white, $17\frac{3}{4}$ by $14\frac{1}{4}$ ($0{\cdot}45 \times 0{\cdot}36$).

Bequeathed by Amy, Lady Tate, 1920.

3516 The Chaplain's Daughter

Interior; right, little girl in white dress and bonnet with her mother in brown and black striped shawl and brown bonnet, and, behind them, table with books and papers and chair with a nosegay of flowers; left, girl in grey-blue and smaller child in white approach shyly, while four other children look on from an open door; background, wall with map of the world and chairs. Signed "F.W." Ex Coll. Birket Foster.

Water-colour and Chinese white on paper, $5\frac{1}{4}$ by 8 ($0{\cdot}13 \times 0{\cdot}20$).

Bequeathed by Amy, Lady Tate, 1920.

3525 The Old Gate

Signed "F.W." Painted 1874–75; exh. Summer, R.W.S., 1875; his last exh. water-colour. Described by Walker as a "small light-coloured replica" of No. **3514**.

Water-colour, $9\frac{3}{4}$ by $12\frac{1}{4}$ (0·25 × 0·31).

Bequeathed by Mr. R. H. Prance, 1920.

3526 The House-Wife

The courtyard of a cottage; foreground, right, woman in blue dress and white apron seated shelling peas, basket on an armchair in front of her, shallow basin on the ground beside her; behind her wall of cottage with ivy growing and window-sill with blue-and-white pot; left, open door showing rack with blue-and-white plates; still further left, water-butt with broom, two flower-pots and green watering-can; extreme left, window with geraniums, fuchsias and nasturtiums in pots on the sill, and jasmine creeper above. Signed "F.W." Exh. Paris Universal Exhibition, 1878.

Water-colour, $6\frac{3}{4}$ by $9\frac{3}{4}$ (0·17 × 0·25).

Bequeathed by Mr. R. H. Prance, 1920.

3972 Autumn Days

Illustration to a poem by Dora Greenwell in "English Rustic Pictures," 1882, VI. Insc. "F. W." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{1}{4}$ by $4\frac{3}{4}$ (0·16 × 0·12).

Purchased out of the Duveen Drawings Fund, 1924.

4026 Spring Days

Illustration to a poem in "A Round of Days" (1866). Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{3}{8}$ by $4\frac{3}{4}$ (0·16 × 0·12).

4027 Rain

Illustration to a poem in "Wayside Posies" (1867). Insc. "F. W." and "Dalziel *Sc.*" Engraved by the Brothers Dalziel.

Wood-engraving, proof on India paper, $6\frac{1}{2}$ by $5\frac{1}{8}$ (0·16 × 0·13).

Nos. **4026** and **4027** presented by Mr. Gilbert Dalziel, 1924.

4059 Philip in Church

Illustration to the "Adventures of Philip," by Thackeray, "Cornhill Magazine," 1862. Engraved by Swain. Insc. "F.W." and "Swain *Sc.*"

Wood-engraving, proof on India paper, $6\frac{7}{8}$ by $4\frac{3}{4}$ (0·17 × 0·12).

Presented by Mr. Harold Hartley, 1925.

WALLER (Samuel Edmund), 1850–1903

Born in Gloucester; entered the R.A. Schools, 1869; was a frequent exhibitor at the principal exhibitions, and many of his works have been engraved. Member of the R.O.I.; died at Haverstock Hill.

1551 Success [Home Office]

Duellist leaving the ground ; an old servant wraps a cloak round him and his second hurries him into a carriage waiting to carry him away. Insc. " S. E. Waller, 1881." Exh. R.A., 1881.

Canvas, 52½ by 83½ (1·33 × 2·12).

Tate Gift, 1894.

1552 Sweethearts and Wives [Board of Trade]

Wounded moss-troper on grey horse being supported into courtyard of a castle by an older comrade ; fair-haired lady in black and gold caresses his nerveless right hand. Other troopers follow with triumphant gestures, lowering their arms as they enter the gateway, where a group of women and girls awaits them. Insc. " S. E. Waller, 1882." Exh. R.A. 1882.

Canvas, 56¼ by 78½ (1·43 × 1·99).

Tate Gift, 1894.

WALLIS (Henry), 1830–1916

Born in London ; studied at Carey's, the R.A. Schols, and Gleyre's, Paris ; A.R.W.S., 1878 ; R.W.S., 1880 ; exh. at R.A., 1854–77 ; influenced by the Pre-Raphaelites ; " Chatterton," 1856, and " Andrew Marvell returning the Bribe," 1856 ; " Elaine," 1861 ; after 1885 spent much time in the East painting landscapes ; published works on the Ceramic Art of the Near East ; died at Croydon.

1685 Death of Chatterton

The unfortunate poet, who committee suicide by poison in his lodging after a brief career as a writer conspicuous for his brilliant literary forgeries, is lying on his bed dressed in shirt and breeches ; right arm hangs over bed, and the bottle lies on the floor ; through the garret window, the dome of St. Paul's over the roofs of surrounding houses against the light of early sunrise ; left, an open trunk containing his manuscripts ; others are torn up and lying on the floor. A candle just, expired, and a rose tree in a pot in the window shedding its last leaves, symbolise the departing spirit. Insc. " H. Wallis, 1856." George Meredith was the model for Chatterton. The room is an attic in Gray's Inn, occupied at the time by Mr. E. P. Daniel, a friend both of the novelist and the artist. Exh. R.A., 1856 ; Paris Universal Exhibition, 1867 ; Guildhall Loan Exhibition, 1895.

Canvas, 23¾ by 35¾ (0·60 × 0·91).

Bequeathed by Mr. Charles Gent Clement, 1899.

WALTON (Henry), 1746-1813

Born at Dickleburgh, Norfolk ; studied under Zoffany ; exh. Society of Artists, 1771–76 ; R.A., 1777–79 ; died in London.

2870 Plucking the Turkey [N.G.]

Girl on wooden chair, facing left, in dove-coloured gown with white spots over greenish-blue underskirt, blue and white check apron, and white mob-cap and fichu, plucking a turkey ; dark background ; tone, cool grey. Exh. Society of Artists, 1886.

Canvas, 28½ by 24 (0·72 × 0·61).

Purchased from Messrs. Leggatt out of the Lewis Fund, 1912.

WARD (Edward Matthew). 1816-1879

Born in Pimlico ; studied under John Cawse ; advised by Wilkie became a student at R.A., 1835, having in the previous year exh. his first picture ; went to Rome, 1836, where he studied under Filippo Agricola, a painter of the David tradition ; after a short time in Münich, studying fresco under Cornelius, he returned to England, 1829, and exh, " Cimabue and Giotto " ; thenceforward, a constant exhibitor at R.A. of pictures illustrating 17th- and 18th-century history ; A.R.A., 1847 ; R.A., 1855 ; in 1843 he competed at the cartoon competition in Westminster Hall, but his " Boadicea," though commended, did not obtain a premium. In 1853 received a commission to paint eight historical pictures for a corridor of the House of Commons, and executed other decorative cartoons for Preston Hall, Aylesford, and for Mr. Christopher Sykes ; after a tour in Normandy, 1876, exh. subjects of modern French life. Married Henrietta, daughter of George Raphael Ward and grand-daughter of James Ward, herself an artist, 1848 ; became subject to depression and committed suicide.

430 Doctor Johnson in the ante-room of Lord Chesterfield, waiting for an audience, 1748

Lady in pink satin dress with a negro boy conversing with a gallant, right ; left centre, petitioners seated with Dr. Johnson ; extreme left, a chaplain stands, yawning ; behind, down passage, is seen Lord Chesterfield in a wig ; in inner room a man seated. Exh. R.A., 1845.

Canvas, 41½ by 54½ (1·05 × 1·38).

Vernon Collection, 1847.

431 The Disgrace of Lord Clarendon, after his last interview with the King, Whitehall Palace, 1667

Lord Clarendon descending a flight of garden steps ; Charles II retiring in middle distance ; various courtiers, with Lady Castlemaine conspicuous on the balcony, exulting in the disgrace of the fallen Minister. Sketch of the picture formerly in the collection of Lord Northwick, at Cheltenham, sold 1859. Exh. R.A., 1864.

Canvas, 21 by 28½ (0·53 × 0·72).

Vernon Collection, 1847.

432 The South Sea Bubble : a Scene in Change Alley in 1720

Crowds of would-be investors of all ranks fill the street ; left, pawnshop ; right, clerks with table set out in street ; centre, stout man in wig reading out the news to a group amongst which are two ladies. Exh. R.A., 1847.

Canvas, 51 by 74 (1·29 × 1·88).

Vernon Bequest, 1847.

616 James II, in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688

Richly-decorated chamber with window, right, and fireplace, centre ; right centre, King James II in dark blue velvet seated in a chair ; the letter with the news of Prince of Orange's landing is falling from his nerveless right hand ; to his left the Queen standing in white and yellow

robe with ermine ; right, a group of women with the infant Prince of Wales ; left, a priest, and a crucifix on a table covered with red cloth ; extreme left, a courtier listening behind a screen, and a corridor with armed men. Exh. R.A., 1850.

Canvas, 47½ by 71½ (1·20 × 1·81).

Bequeathed by Mr. Jacob Bell, 1859.

WARD (James), 1769–1859

Born in London ; placed with J. R. Smith, the engraver, but afterwards articled to his elder brother William, a mezzotint engraver ; practised as engraver for some years ; during later years of his apprenticeship, studied painting, imitating the manner of Morland, his brother-in-law. His first characteristic work was " Bull-baiting " (R.A., 1797) ; from then onwards was a frequent contributor to R.A. and B.I. ; his exh. works number 400. He set himself expressly to imitate the technique of Rubens and to rival Paul Potter (*see* No. **688**). His chief work was animal painting, encouraged by the Royal Agricultural Society and patrons such as Lord de Tabley and John Allnutt ; A.R.A., 1807 ; R.A., 1811 ; died at Cheshunt.

385 Lake and Tower in De Tabley Park [OLDHAM]

Foreground, cattle, amongst which a bull is conspicuous ; stormy sky. Painted in 1814.

Canvas, 36 by 52 (0·91 × 1·32).

Vernon Collection, 1847.

386 The Council of Horses

Illustration of Gay's Fable. Woody landscape, with many horses under a yew tree in grave debate ; exh. R.A., 1848.

Canvas, 47½ by 66½ (1·20 × 1·68).

Vernon Collection, 1847.

688 Landscape with Cattle

Alderney bull, cow and calf, centre ; another cow, sheep and goat, foreground ; all life-size ; distance, meadows with cattle grazing. Painted in 1820–22, as the artist informs us, at the suggestion of West, in emulation with the picture of a bull at The Hague, by Paul Potter. Signed " J. WARD, R.A." The Alderney animals represented were the property of Mr. Allnutt, of Clapham. Exh. British Institution, 1823, and afterwards in America ; International Exhibition, South Kensington, 1862.

Canvas, 128 by 190 (3·25 × 4·82).

Purchased from the painter's son out of Grant-in-Aid, 1862.

1043 A Landscape, Gordale Scar, Yorkshire

Dark ravine between lofty cliffs of stratified limestone ; storm clouds rolling over summit ; foreground and middle distance, cattle and deer ; in background, a waterfall. Painted for the first Lord Ribblesdale. " Gordale," a finished sketch for a large picture for Lord Ribblesdale, was at the B.I., 1814 (frame 42 by 51) ; now in Bradford Gallery.

Canvas, 131 by 166 (3·32 × 4·21).

Purchased from Lord Ribblesdale out of Grant-in-Aid, 1878.

1158 Harlech Castle [N.G.]

Foreground, felled tree with woodman, left, lopping its branches; right, timber trolley drawn by four greys; middle distance, Harlech Castle, surrounded by meadow land, hills in background; stormy sky, sun setting left.

Probably exhibited R.A., 1808 (210); B.I., 1809 (245); possibly Corbett Sale, 1872, bought in; Ward Sale, March 18, 1881 (253), bought Corbett.

Wood, 51 by 84 (1·29 × 2·13).

Purchased from Messrs. Myers out of the Wheeler Fund, 1884.

1175 Regent's Park: Cattle-piece

Foreground, white bull and cows near water; left, cottage with labourers at work, trees behind; cattle in middle distance against golden sky; overcast above; signed with monogram, dated 1807.

Canvas, 28¾ by 46 (0·73 × 1·16).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

2142 Gordale Scar: a Study

Sketch for the landscape setting of the large picture No. 1043.

Brown paper, 12½ by 16½ (0·31 × 0·42).

Purchased from Mr. R. W. Howes out of the Lewis Fund, 1907.

3702 Studies of a Man's Head

Two studies, head of old countryman; left, head and shoulders; head full three-quarters facing left, grey coat, white shirt, brown tie, yellow waistcoat; ruddy face, grey hair; right, head barely three-quarters, facing left, ruddy face, grey hair. Signed "J. W., R.A."

Panel, 8¾ by 11¾ (0·22 × 0·30).

Purchased from Mrs. E. M. Ward, 1922.

3703 Gordale Scar

A ravine; rocky cliffs and grass on either side, waterfall in the centre; no sky shown. Study for the picture No. **1043**.

Pencil and water-colour on paper, varnished, 12 by 16¾ (0·31 × 0·43).

Purchased from Mrs. E. M. Ward, 1922.

3704 Figure of a Man in a Smock

Standing figure full-length, facing right, in smock and soft hat; under right arm, large lantern slung by strap over left shoulder; long rod in left hand. Signed "J. W., R.A."

Pencil on paper, 10 by 7¼ (0·27 × 0·19).

Purchased from Mrs. E. M. Ward.

Nos. **3702–3704** purchased out of the Grant-in-Aid, "T" Fund, 1922.

WARDLE (Arthur)

1947 Fate

African leopard playing with a guinea fowl on edge of a jungle. Insc. "ARTHUR WARDLE, 1904."

Canvas, 37¼ by 58¼ (0·94 × 1·48).

Exh. R.A. and Chantrey Purchase, 1904.

WATERFORD (Louisa Anne, Marchioness of), 1818–1891

Born in Paris ; daughter of Sir Charles Stuart, British Ambassador there ; visited Italy, 1835–37, and studied art ; married Henry, Marquis of Waterford, 1842 ; after his death lived at Highcliffe Castle, Hampshire, and at Ford Abbey, Northumberland, painting as much as her position allowed ; her small water-colours show a personal note ; her talent and gracious personality, combined with her distinguished position, impressed her generation, and G. F. Watts wrote of her as " an artist as great as any Venice knew," but she herself, with characteristic modesty, wrote of her work, " I see myself just an amateur and no more—not altogether bad, but not good—no, not good at all, and it is the same with all amateurs—there is the difference." Died at Ford.

3222 Christ raising the Dead

Centre, facing left, Christ, in blue robes, looking down at a dead body on a bier ; left, stooping man, bare arms and legs, supports the bier ; right, man in black, reclines on the end of the bier, head resting on right arm ; foreground, right, seated woman in red and pink robes holds a naked baby ; sunset sky in background.

Water-colour, $11\frac{1}{4}$ by $14\frac{1}{2}$ ($0{\cdot}28 \times 0{\cdot}36$).

3223 Sleeping Disciples

Grove of trees ; blue hills and stormy sunset sky in background ; foreground, left, against a tree, a sleeping disciple in red robe, head riased, legs crossed ; right, two other disciples asleep against trees—one in yellow robe, head resting on left hand ; to right a disciple in white robe with hands clasped.

Water-colour, 5 by $15\frac{3}{8}$ ($0{\cdot}12 \times 0{\cdot}39$).

3224 A Funeral

Centre, four men carrying a bier with dead body ; by their side a weeping girl ; left, following, weeping woman with head and hands raised ; right, child running ; background, hilly landscape.

Pen and ink, $4\frac{3}{4}$ by $8\frac{3}{4}$ ($0{\cdot}13 \times 0{\cdot}22$).

Nos. **3222–3224** bequeathed by Adelaide, Lady Brownlow, 1917.

WATERHOUSE (John William), 1849–1917

Born at Rome ; encouraged to study art ; modelled from the antique and devised system of drawing from memory ; first exh. " Sleep and his half-brother Death " at R.A., 1872 ; A.R.A., 1884 ; R.A., 1895 ; began with allegorical and classical subjects ; later influenced by the " Plein Air " painters, and aimed at combining their vibrating atmospheric qualities with the decorative design and romantic subject-matter of Burne-Jones.

1541 Consulting the Oracle

Scene in a temple, latticed windows looking out to sunlit houses of Oriental town ; on a pavement, raised in semicircle before a shrine, seven women seated listening for the voice of the oracle ; left, on a bracket in front of curtain, a mummy's head between lamps standing on candelabra ;

a priestess, in dark blue dress with yellow sash and band round head, stoops motioning for silence with her left hand ; a censer in which incense burns in front on the marble floor of the shrine. Insc. " J. W. WATERHOUSE, 1886." Exh. R.A.

Canvas, 46½ by 77½ (1·18 × 1·96).

Tate Gift, 1894.

1542 Saint Eulalia

The saint lies at the foot of a cross ; behind, steps down to an open place by a portico with Doric columns ; the angle of a Corinthian façade, left. A Roman soldier on guard, keeps off group of mourners gathered on the steps. Pigeons circle round the body. Illustrates the story given by Prudentius, that the body of Saint Eulalia was shrouded by a miraculous fall of snow when lying exposed in the Forum after her martyrdom. Signed " J. W. WATERHOUSE." Exh. R.A., 1885.

Canvas, 73 by 45 (1·85 × 1·14).

Tate Gift, 1894.

1543 The Lady of Shalott

Woman in white, crucifix and candles before her, loosening chain of boat, which glides from under willows down stream. Insc. " J. W. WATERHOUSE, 1888." Exh. R.A., 1888.

Canvas, 58½ by 77 (1·48 × 1·95).

Tate Gift, 1894.

1572 The Magic Circle

Black-haired witch, in steely-blue robe, serpents about her neck, walks chanting round a brazen cauldron, and draws the magic circle in the sand ; magic herbs and flowers are in her methysta-coloured sash ; a golden sickle in hand ; seven black ravens, a toad, poppies and hemlock are on the ground ; behind, in moonlight, cave dwellings, twinkling lamps, and two other witches. Insc. " J. W. WATERHOUSE, 1886."

Canvas, 70¾ by 48¾ (1·79 × 1·24).

Exh. R.A. and Chantrey Purchase, 1886.

WATERLOW (Sir Ernest Albert), 1850–1919

Born in London, son of A. C. Waterlow, lithographer ; educated at Eltham, Heidelberg and Lausanne, where he began to paint ; returned to England, 1867 ; entered Carey's Art School ; painted figures in landscape ; later devoted himself to pure landscape in oil and water-colour ; entered R.A. Schools, 1872 ; A.R.A., 1890 ; R.A., 1903 ; member of R.W.S., 1890, and President, 1897 ; died at Hampstead.

1596 Galway Gossips

Sandy road leading past thatched cottages ; girl on pony, red handkerchief on head and sack over shoulders, is talking to an old man with a sickle, who leans over rough wall ; further along road an old woman drives pigs ; grey clouds in front of dark mountain in distance. Signed " E. A. WATERLOW."

Canvas, 29½ by 49½ (0·75 × 1·25).

Exh. R.A. and Chantrey Purchase, 1887.

WATSON (Harry)

2938 Across the River

Girl in white seated on tree gazing across river at nuns in a convent garden.

Water-colour, 17½ by 21½ (0·44 × 0·54).

Exh. R.A. and Chantrey Purchase, 1913.

WATTS (George Frederick), 1817–1904

Born in London ; studied in R.A. Schools, 1835, then under Behnes ; exh. first at R.A., 1837 ; won prize in Westminster Hall competition, 1843, which enabled him to visit Italy ; remained for four years, mostly in Florence, befriended by Lord Holland. In 1847 won a second prize at Westminster Hall with " Alfred inciting his Subjects to prevent the Landing of the Danes," now in the House of Lords ; next proposed to paint large hall at Euston Station gratuitously with frescoes illustrating " The Progress of the Cosmos " ; his offer was refused ; a similar offer to the Benchers of Lincoln's Inn resulted in the fresco " Justice, a Hemicycle of Lawgivers," on north wall of the hall ; meanwhile continued to paint portraits and other pictures. In 1849 he exh. " Life's Illusions," now in this Gallery, the first of his allegories ; in 1856 visited Lord Holland in Paris, and there painted Thiers and other famous Frenchmen. Began series of portraits of the great men of his time, his gift to the N.P.G. Notable pictures of the same period are " Bianca " and " Sir Galahad," 1862, and " Ariadne in Naxos," 1863 ; A.R.A. and R.A., 1867 ; O.M., 1902. In 1874 built his gallery at Little Holland House, where he painted the cycle of the history of humanity generously presented to this Gallery in 1897. Also painted many subjects from Bible story and classical myth, among which " The Meeting of Esau and Jacob " (1868) and " The Death of Cain " (1886, Diploma Gallery) are notable, and subjects from the poets such as " Paolo and Francesca," " Endymion," and " Fata Morgana," 1870. Painted a few landscapes, such as " All the air a solemn stillness holds," 1868, and " The Carrara Mountains," 1881 ; returned from time to time to sculpture : " Clytie," 1868 ; " Physical Energy," 1904, set up as a monument to Cecil Rhodes on the Matoppo Hills. There is a large permanent collection of his works at Compton, Surrey, where he spent his latest years.

1561 Portrait of the Artist

Half-length, against grey panelled wall, looking left over shoulder ; hands resting on a red-bound book ; in dark velvet coat and black slouch hat. Insc. " G. F. W., 1864." Exh. G.G. 1881–82, Nw. G. 1896–97.

Canvas, 25½ by 20½ (0·64 × 0·52).

Bequeathed by Sir William Bowman, Bart., 1897.

1585 Psyche

Psyche, her lamp thrown down, stands in despair by her couch, looking down at a feather from the wing of Eros, who has flown away. Painted 1880. Exh. G.G. 1880 and 1881–82, Nw. G. 1896–97.

Canvas, 74¼ by 23½ (1·88 × 0·59).

Chantrey Purchase, 1882.

1630 Mammon (Dedicated to his Worshippers) [N.G.]

The god of riches, with ass's ears, in gold brocade and crowned, on red throne adorned with skulls, money bags in his lap. With heavy hand he crushes the head of a young girl, whose green garment, symbolic of hope, has fallen from her; his foot rests on the body of a naked youth; crimson curtain in background, a flame and smoke dimly seen in distance. Painted in 1885. Exh. Nw. G. 1896–97.

Canvas, 71½ by 41½.

Watts Gift, 1897.

1631 The Dweller in the Innermost.

"The vague figure may be vaguely called conscience."

Within outspread wings Conscience sits brooding, a bright star upon her head: left hand supports chin; right holds silver trumpet of Truth; on her lap, winged arrows, symbolic of the stings of conscience. Exh. Nw. G. 1896–97.

Canvas 41¾ by 27½ (1·06 × 0·07).

1632 "For he had great possessions"

Three-quarters length, turning away, head sunk low on breast; in fine raiment, a turban; right hand loaded with rings. Insc. "G. F. WATTS, 1895." Exh. R.A. 1894; Nw. G. 1896–97.

Canvas, 55 by 23 (1·39 × 0·58).

Watts Gift, 1897.

1633 Dray Horses

"Of the order of things fast changing."

Two life-size grey cart-horses in shade of chestnut tree, by red brick wall; the drayman leans on the shafts and scatters grain to pigeons in the sun. Painted 1864. Exh. G.G. 1881–82.

Canvas, 119 by 159½ (3·02 × 4·04).

Watts Gift, 1897.

1634 The Minotaur

Half man, half bull, he gazes from the battlements of a hill-tower, seeking whom he may devour, and "from sheer delight in cruelty" crushes a little bird under his brutal hand. Exh. Nw. G. 1896–97.

Canvas, 46 by 36¾ (1·17 × 0·93).

Watts Gift, 1897.

1635 Death crowning Innocence

A little child in lap of winged figure of Death; the Silent Angel of Pity "take charges of Innocence, placing it beyond the reach of evil." Exh. Nw. G. 1896–97.

Canvas, 49¼ by 31¼ (1·25 × 0·79).

Watts Gift, 1897.

1636 Jonah

Gaunt figure of prophet stretches out arms in denunciation; behind him, on the blood-stained walls of the city, are graven symbols of the vices of the times; on the highest range horse-racing and betting; on the middle Mammon with money-bags, his worshippers groveling

before him; behind the god the priest of the temple; on the lowest Bacchus; his victims in drunken heap before him. Insc. "G. F. WATTS 1895." Exh. R.A., 1895, Nw. G. 1896–97.

Canvas, 60½ by 35 (1·53 × 0·58).

Watts Gift, 1897.

1637 The Spirit of Christianity (Dedicated to all the Churches)

The Loving Spirit high above earth regards with sorrow the dissensions of the Churches, and shelters beneath his ample ruby robes those little ones who should have been protected by love and charity through the teaching of the Churches. Painted 1875. Exh. R.A., 1875; G.G., 1881–82; Nw. G., 1896–97.

Canvas, 107½ by 59¾ (2·73 × 1·51).

Watts Gift, 1897.

1638 Sic Transit Gloria Mundi

"What I spent, I had;
What I saved, I lost;
What I gave, I have."

Inscribed on curtain behind shrouded figure on bier; on the ground, peacock-plumed casque of warrior, shield and spear and gauntlet, roses of love, scallop-shell of the wanderer, golden cup with the liquor poured out, lute of the musician, book of the scholar, ermine of the monarch—emblems of human life at its noblest; wreath at the head has reference to the third motto, "What I gave I have": the crown at the end. Painted in 1892, after a conversation with Carmen Sylva, Queen of Roumania. Insc. "G. F. WATTS, 1892." Exh. Nw. G., 1896–97.

Canvas, 40 by 80½ (1·01 × 2·04).

Watts Gift, 1897.

1639 Faith

"Wearied and saddened by the result of persecutions, she washes her blood-stained feet; and recognising the influence of love in the perfume and beauty of flowers, and of peace and joy in the song of birds, feels that the sword is not the best argument, and takes it off." Signed "G. F. WATTS." Exh. Nw. G., 1896–97.

Canvas, 83 by 34¾ (2·11 × 0·88).

Watts Gift, 1897.

1640 Hope

Lyre in her hand, blindfolded; sitting on the globe in dim twilight of the world, she "strives to get all the music possible out of the last remaining string." Painted in 1885; exh. G.G.; and Nw. G., 1896–97.

Canvas, 55½ by 43¼ (1·41 × 1·10).

Watts Gift, 1897.

1641 Love and Life

Love, strong in immortal youth, leads Life, slight woman's figure, along uphill path; with broad wings he shelters her from the winds of heaven; violets spring where Love has trod; as they ascend the air becomes more and more golden. Exh. G.G., 1885; Nw. G., 1896–97.

Canvas, 86½ by 47½ (2·19 × 1·20).

Watts Gift, 1897.

1642 She shall be called Woman

Eve rises upwards, her golden hair floating round, surrounded by flowers and birds. Insc. "G. F. WATTS, 1892." Exh. R.A., 1892; Nw. G., 1896–97.

Canvas, 101½ by 45¾ (2·59 × 1·16).

Watts Gift, 1897.

1643 Eve Tempted

Eve, head half buried in blossom and fruit of Tree of Knowledge; at her feet a panther; she listens to the subtle words of the snake, whose scales gleam through the leaves. Signed "G. F. WATTS." Exh. Nw. G., 1896–97.

Canvas, 100½ by 44¾ (2·55 × 1·13).

Watts Gift, 1897.

1644 Eve Repentant

Eve, hiding face against trunk of tree; shoulders contorted in agony of remorse and shame. Exh. Nw. G., 1896–97.

Canvas, 100½ by 45½ (2·55 × 1·15).

Watts Gift, 1897.

1645 Love and Death [N.G.]

Death, draped in white, advances with outstretched arms into the house of Life, all unheeding of Love, who meets him on the threshold and struggles to bar the way; roses drop withered from the door-posts; on the step the turtle-dove moans in loneliness. Signed "G. F. WATTS." Exh. Nw. G., 1896–97. Replica of picture exh. G.G., 1877. Painted, 1887.

Canvas, 97½ by 46 (2·47 × 1·17).

Watts Gift, 1897.

1646 The Messenger

Death touches with right hand the arm of a worn-out man leaning back in his chair, and delivers the message of repose after life's work. The implements of arts and sciences lie about him neglected, in presence of the genius of rest; the child in the arms of the Consoler implies future possibilities resulting from effort. Signed "G. F. WATTS." Exh. Nw. G., 1896–97.

Canvas, 107½ by 58½ (2·73 × 1·48).

Watts Gift, 1897.

1647 Chaos

Our Planet represented passing through fire, water and confusion; the reposing giants symbolise upheaving of permanent masses of matter, unheeding the current of time, represented by a chain of figures passing under them; exh. Nw. G., 1896–97.

Canvas, 41 by 119 (1·04 × 3·02).

Watts Gift, 1897.

1654 The Right Hon. Russell Gurney, Q.C. [N.G.]

Recorder of London; born 1804; died 1878. Half-length, black velvet coat, white ruffle; iron-grey hair and whiskers; features strongly marked; warm background. Ex Miss Gurney Coll. Exh. Nw. G., 1896 (107).

Canvas, 25½ by 20¼ (0·64 × 0·51).

Presented by the Rev. Alfred Gurney, 1897.

1687 The All-Pervading

The spirit that pervades the immeasurable expanse; a winged figure, seated, holding in lap the globe of the systems of the stars.

Canvas, 86 by 43 (2·18 × 1·09).

Watts Gift, 1899.

1692 Love Triumphant

Time and Death, having travelled together through the ages, have run their course, and are at length overthrown. Love alone arises on immortal wings, triumphant, with outspread arms to the eternal skies. Insc. "G. F. Watts, 1900."

Canvas, 116 by 66 (2·94 × 1·67).

Watts Gift, 1900.

1693 Time, Death, and Judgment

Time, as the type of unfailing youth and vigour, advances hand in hand with Death; poised in clouds above their heads follows the figure of Judgment with fiery sword; left hand of Judgment holds the balance, emblem of eternal law, and hides the head so that his face is not seen. Small design at G.G., 1881–82.

Canvas, 91 by 65½ (2·31 × 1·66).

Watts Gift, 1900.

1768 Clytie

Bust of woman; head turned looking over right shoulder; Clytie, deserted by her lover Apollo, pined away and was changed into sunflower; represented here gazing back at sun, and half changed into sunflower, whose calyx forms part of pedestal; exh. Nw. G., 1896–97. A marble version, unfinished, was at R.A., 1868; a bronze, lent by Lord Mount-Temple, at G.G., 1881–82.

Bronze, 33 *h.* (0·84).

Watts Gift, 1900.

1894 The Court of Death

Death, in changeable green mantle lined with red, enthroned on ruins of the pride of this world; on either side, Silence and Mystery, guarding, but partially revealing, what is beyond the veil—sunrise and the star of hope; a warrior surrenders his sword at the foot of the throne; an aged noble in vermilion robe lays down his coronet; a cripple crawls to the feet of Death to claim respite from pain; on other side of throne, a pale woman lays her head on the knee of Death; old age comes for repose; a little child plays with the grave-clothes unknowingly; a lion, type of physical force, crouches near. In the arms of the silent figure is a new-born babe, the beginning of life being in the lap of Death. Signed "G. F. Watts." Exh. Nw. G., 1896–97.

Canvas, 167 by 108 (4·24 × 2·74).

Watts Gift, 1902.

1913 A Story from Boccaccio

An illustration of " Philomena's Tale," eighth " Novella " of the fifth day of the Decameron. Anastasio degli Onesti of Ravenna loved in vain the daughter of Paolo Traversaro. At length he retired to Chiassi, and while there he saw in a day-vision a lady pursued and slain by a huntsman and her body given to the dogs to be devoured. Anastasio invited his friends, including his lady-love, to dine with him on the spot where he had seen the vision, which was again visible, and the daughter of Traversaro was so impressed by the sight that she repented her former harshness and married Anastasio on the very next Sunday. Painted at Florence, 1843–47.

Canvas, 132 by 353 (3·35 × 8·96).

Presented by the members of the Cosmopolitan Club (which had been Watts's Studio), 1902.

1920 Life's Illusions

Seven female forms, embodiments of divers hopes and ambitions, hover in air above the gulf which stands as the goal of men's lives ; at their feet lie shattered symbols of greatness and power ; upon the narrow space of earth that overhangs the abyss are figured the brighter forms of illusion that endure every changing fashion. A knight in armour in pursuit of the rainbow-tinted bubble of glory ; right, two lovers ; left, an aged student pores over manuscript by the last rays of the sun ; in the shadow of the group a little child chases a butterfly. Exh. R.A., 1849 ; G.G., 1881–82.

Canvas, 95 by 69½ (2·41 × 1·76).

Presented by Mrs. Alfred Seymour, 1903.

1983 Echo

Echo stands upon ledge of rock overhanging stream that runs through narrow gorge in hilly country ; behind her, three trees, a narcissus at her feet ; a kingfisher perched upon the dead branch of a tree, up which a lizard is running. Painted at Florence, 1843–47.

Canvas, 153 by 78 (3·88 × 1·98).

Presented by Mrs. Watts, 1905.

2682 Portrait of a Gentleman

Head and shoulders, full-face.

Canvas, 23½ by 19½ (0·59 × 0·49).

Presented by an Anonymous Donor, 1910.

4223 Miss Dorothy Tennant (Lady Stanley)

Bust portrait, profile to right, young woman in grey dress with lace frill and rose ribbons ; fair complexion, light brown hair ; holding a squirrel in left hand ; green background, with strip of grey-brown, right.

Panel, 25 by 21 (0·63 × 0·53).

Presented by Mr. Henry Curtis in memory of Dorothy Tennant, Lady Stanley, 1926.

LOAN Portrait of Lady Lindsay

Canvas, 44¼ by 34½ (1·12 × 1·17).

Lent by Miss Lindsay.

WEBB (James), died 1895

Exh. some 129 works in London, including many marines, 1850–88; exh. for first time R.A. "Thunder Clouds," 1852; had a remarkable gift for imitation; many of his works have passed for Turners and Constables. He was about 70 at his death in 1895.

1684 Saint Michael's Mount, Normandy [BOARD OF TRADE]

Mont St. Michel with tide out; on strip of land connecting island with shore at low tide, figures round a stranded vessel; foreground, peasant woman with children and dog are running to escape incoming tide; other vessels at sea, beyond island; in distance, hills of the coast; heavy clouds driven before the wind. A picture with this title was exhibited at R.A. by J. Webb, 1857.

Canvas, 58½ by 95 (1·48 × 2·41).

Bequeathed by the Rev. M. Davison, 1899.

WEBB (Philip), 1831-1915

Born at Oxford; at the age of 15 articled to an architect at Reading; worked in G. E. Street's office and there met William Morris; partner in Morris, Marshall, Faulkner & Co., 1858; built Red House, Upton, Kent, for Morris; built the Church at Brampton, Cumberland, and "Clouds," near Salisbury, residence of the Hon. Percy Wyndham. Besides designing houses and adding to old houses, he designed wall-papers, tapestries, tiles, etc.; helped Morris to found the Society for the Protection of Ancient Buildings. Died at Worth, Sussex.

4288 Two Studies for Heraldic Glass

(*a*) **Study for Heraldic Glass: Pelican**

Pencil, triangular, 10½ by 11 (0·27 × 0·28).

(*b*) **Study for Heraldic Glass: Lion**

Sepia wash, 6½ by 6¼ (0·16 × 0·16).

For St. Aubin's Church, Jersey, 1893.

Bequeathed by Mr. J. R. Holliday, 1927.

WEBSTER (Thomas), 1800–1886

Born in Pimlico; showed early taste for music; placed in the choir of Chapel Royal, St. James's, afterwards entered R.A. Schools; won the first medal, 1825, having two years previously exh. a portrait group; later painted chiefly genre; scenes of village schools; A.R.A., 1840; R.A., 1846; exh. at R.A. until retirement in 1877. For last thirty years lived in village of Cranbrook, Kent, where he died.

426 Going into School; called also The Truant

Old dame in cottage, teaching child to read; two boys skulking into school. Exh. R.A., 1836.

Wood, 17 by 14½ (0·43 × 0·37).

Vernon Collection, 1847.

427 A Dame's School

Children seated round schoolroom ; in front a clownish boy in smock frock stands up to repeat lesson. Exh. R.A., 1845.
Wood, 24 by 47 (0·61 × 1·93).
Vernon Collection, 1847.

1225 The Artist's Father and Mother

Painted to commemorate their golden wedding, 1843. The aged couple seated ; rather more than half-length. Exh. R.A., 1844, and International Exhibition, 1862.
Wood, 11¾ by 9½ (0·30 × 0·24).
Bequeathed by the painter, 1886.

WEEKES (Henry), 1807–1877

Born at Canterbury ; served apprenticeship of five years with William Behnes ; studied at R.A. Schools ; became assistant to Sir Francis Chantrey, and completed commissions left unfinished at his death ; first exh., R.A., 1828 ; A.R.A., 1851 ; R.A., 1862 ; Professor of Sculpture at R.A., 1873.

1769 John Flaxman

The sculptor in long working coat, modelling tool in right hand, left on a pedestal, bearing small model of his " St. Michael overcoming Satan."
Marble, 7 ft. *h.* (2·13).
Bequeathed by Mr. Henry Vaughan, 1900.

2075 Thomas Stothard

Insc. " H. Weekes, R.A., 1868."
Marble bust, 30 *h.* (0·76).
Presented by subscribers, 1868.

2076 William Mulready

Insc. " H. Weekes, R.A., 1866."
Marble bust, 34½ (0·87).
Presented by subscribers, 1868.

WELLS (Henry Tanworth), 1828–1903

Born in London ; studied at Leigh's Art School ; at 17 exh. R.A. a miniature of " Master Arthur Prinsep." When photography came in he gave up miniatures for larger portraits, with occasional landscapes ; contributed some 287 pieces to the R.A. ; A.R.A., 1867 ; R.A., 1871.

1919 Victoria Regina

The Princess Victoria receiving the news of her accession to the throne on June 30, 1837, from the Archbishop of Canterbury and the Marquis of Conyngham, the Lord Chamberlain. Insc. " Henry T. Wells, 1880." Exh. R.A., 1880.
Canvas, 95 by 75 (2·41 × 1·90).
Presented by Mrs. Street and Mrs. Hadley, daughters of the painter, 1903.

WELLS (Joanna Mary), 1831–1861

Born in London. Her maiden name was Boyce; George P. Boyce the water-colour painter, was her brother. Studied art in Carey's School, and later in Leigh's Academy in Newman Street. For a short time (Nov. 1855) worked in ladies' class under Couture in Paris; left on account of ill-health. Through her brother became acquainted with the Pre-Raphaelite Brotherhood, who influenced her work; married the painter H. T. Wells at Rome in 1857. Exh. at R.A. between 1855 and 1862; chief pictures include "A Homestead on the Surrey Hills" (R.A. 1860), "The Departure" (R.A. 1861 and International Exhibition 1862), "La Veneziana" (R.A. 1861, Internat. 1862, R.A. (Winter) 1901), "A Bird of God" (R.A. 1862, (Winter) 1901), etc. Died in Kensington.

3814 Gretchen

Young girl, in décolleté green dress; full-length, standing; almost full-face, long corn-coloured hair; left arm resting on table, left, with large glass carafe sketched in.

Painted in 1861. Unfinished. No. 47 in the Exhibition of Paintings of the 1860 Period at National Gallery, Millbank, 1923.

Canvas, 28½ by 17 (0·72 × 0·43).

Presented by the artist's daughter, Mrs. Alice Joanna Street, 1923.

WEST (Sir Benjamin), 1738–1820

Born at Springfield, Pennsylvania, 1738; his father was of a Buckinghamshire family; showed early promise; studied under Williams, in Philadelphia; worked as portrait painter in Philadelphia, 1756, and in New York; visited Rome, 1760; England, 1763; was employed by George III, 1767–1802; an original member of R.A., and President, 1792. He painted historical pictures on a large scale, and was the first to introduce correct costume into such pictures; died in Newman Street, and was buried in St. Paul's Cathedral.

121 Cleombrotus ordered into Banishment by Leonidas II, King of Sparta [Liverpool.]

During the deposition of Leonidas, Cleombrotus, his son-in-law, usurped the government of Sparta, and was banished by Leonidas after his restoration. Chelonis, the wife of Cleombrotus, preferred banishment with her husband to remaining at Sparta with her father; composition of 13 small figures. Exh. R.A., 1770.

Canvas, 54 by 72 (1·37 × 1·83).

Presented by Mr. W. Wilkins, 1827.

126 Pylades and Orestes brought as Victims before Iphigenia

They visited the Tauric Chersonesus in order to carry off the statue of Diana there; Iphigenia, priestess of Diana, recognising her brother in Orestes, enabled them to execute their purpose; all three escaped to Greece; composition of thirteen small figures.

Canvas, 40 by 50 (1·01 × 1·27).

Presented by Sir George Beaumont, 1826.

131 Christ healing the Sick in the Temple

Foreground, sick of various ages and both sexes; Christ stands among them; behind Him are His disciples and many of the Jews; composition of many figures, life-size.

Canvas, 108 by 168 (2·74 × 4·26).

Originally painted for the Quakers' Hospital in Philadelphia, but sold by West to the Directors of the B.I., who presented it to the National Gallery, 1826.

132 The Last Supper

Composition of thirteen figures seated at a table; candle-light. Painted for George III in 1784.

Canvas, 72 by 108 (1·82 × 2·74).

Presented by George IV, 1828.

315 The Installation of the Order of the Garter: Sketch [N.G.]

Mitred figure in white; two small figures kneeling behind; before an altar; his hand upon an open book; procession of dark-robed figures to right, the foremost kneeling; background, two large Gothic arches and figures.

Canvas, 16½ by 22 (0·41 × 0·55).

Vernon Collection, 1847.

799 Portrait of a Lady as Hebe [Admiralty House]

Half-length, life-size.

Canvas, 50 by 39½ (1·27 × 1·00).

Bequeathed by her daughter, Miss Harriet Worrell, 1869.

WEST (J. Walter)

2934 Sunshine, Breeze, and Blossom: Lake Como

View over Lake Como, shimmering in sunlight; rough road winds down hill; foreground peasant woman, seated, leaning against low white wall by roadway; her goat nibbling at the foliage of trees; further down road two laden mules struggling upwards, followed by their driver; near by, a tall white tower rises, right of road; trees in blossom on either side; beyond lake, the foot of distant hills.

Canvas, 39½ by 49 (1·00 × 1·24).

Exh. R.A. and Chantrey Purchase, 1913.

WESTALL (Richard), 1765–1836

Born at Reepham, Norfolk (not Hertford as generally stated); entered R.A. Schools, 1785, and became a friend of Lawrence; A.R.A., 1792; R.A., 1794.

1414 Philip Sansom, Jun. [N.G.]

Full-length, turned left; about three years of age, in a short-sleeved white frock and muslin cap; garden background.

Canvas, 53 by 39 (1·34 × 0·99).

Bequeathed by Miss Ellen Sansom, 1894.

WESTALL (William), 1781-1850

Born at Hertford; taught by his brother Richard; on resignation of William Daniell, was appointed draughtsman to Matthew Flinder's Australian Expedition, 1801-5; illustrated many topographical works; member of Old Water-Colour Society, 1811; A.R.A., 1812. Died in London.

1877 The Deluge

Left, russet trees; sun setting behind distant mountains, centre, left; below setting sun is the Ark; foreground, mass of wreckage with human figures clinging to it, man grasping a snake; behind him woman hanging to piece of wreckage; behind, right, groups of buildings, with towers and spires.

Canvas, 50 by 76 (1·27 × 1·93).

Bequeathed by the Artist, 1851.

WHEATLEY (Grace)

3642 Seated Woman

Lady seated on sofa, asleep, her head back, hands clasped on lap; lavender dress, brown jacket; curtains in background.

Pencil and water-colour on grey paper, 14 by 10 (0·36 × 0·25).

Presented by Sir Joseph Duveen, 1922.

WHEATLEY (John)

3851 Mother and Child

Half-length, woman turning left, looking down at baby who is sucking at the breast. Signed "JOHN WHEATLEY, 1915."

Chalk on grey paper, 22 by 17½ (0·56 × 0·44).

Purchased out of the Duveen Drawings Fund, 1924.

WHEELER (Charles)

3959 The Infant Christ

A naked baby, head and upper parts of body; looking down slightly; crisp curly hair and a halo.

Exhib. R.A., 1924.

Bronze, 13½ *h.* (0·34) by 8½ *w.* (0·21) by 5¼ *d.* (0·13).

Exh. R.A. and Chantrey Purchase, 1924.

WHISTLER (James Abbot McNeill), 1834–1903

Born at Lowell, Mass., U.S.A.; when nine, taken to St. Petersburg, where his father held an engineering post; entered West Point Military Academy, 1851, leaving in 1854 and working on coast survey at Washington; went to Paris, 1855; studied under Gleyre; executed "The Little French Set," etchings, published 1858. Came to London, 1859; engaged on Thames Series of 16 etchings; settled in Chelsea. First important oil painting, "At the piano," exh. R.A., 1860. The "Blue Wave, Biarritz," of 1861, as well as other pictures of this period, shows influence of Courbet;

exh. " La Mere Gérard " at R.A., 1851, followed by " The Thames in Ice," 1862 (painted 1860 ?) ; " Die Lange Leizen," 1864 ; " The Golden Screen," " Old Battersea Bridge," " The Little White Girl," 1865 ; in the same year, " La Princesses du Pays de la Porcelaine," of 1864, was in the Salon. " The White Girl " had been exh. in " Salon des Refusés," Paris, 1863 ; visited Valparaiso, 1865–66 ; he painted " Valparaiso Harbour " and the first of his " Nocturnes " ; returned to Chelsea, 1866 ; resumed series of pictures in which the influence of Japanese art is marked, with " The Symphony in White," No. 3 (R.A., 1867), and " The Balcony " (R.A., 1870). This was the period of his greatest work in portraiture. Portrait of his mother, exh. R.A., 1872, shown with the " Miss Alexander " and " Thomas Carlyle " in exhibition of his works in Pall Mall, 1874 ; followed by series of night-pieces on the Thames, in which the influence of Hiroshige, the Japanese painter, is seen. These " Nocturnes," at the G.G., 1877, were adversely criticised by Ruskin in " Fors Clavigera " ; the notorious libel trial of 1878 was the result. After this Whistler published the first of his brown paper pamphlets, " Whistler *v.* Ruskin—Art and Art Critics " ; followed, in 1888, by the " Ten O'Clock," " The Gentle-Art of Making Enemies," 1890, and " The Baronet and the Butterfly," 1899. The first set of Venice etchings shown by the Fine Art Society, December, 1880 ; the second published in 1886 ; followed by the Amsterdam series and others. From 1878 executed many lithographs. Brittany and Paris, 1893 ; Lyme Regis, 1895 ; Thames Embankment, 1896 ; member of R.B.A., 1884, President, 1886, resigned, 1888 ; President of International Society from 1898 until his death, at Chelsea, in 1903.

1959 Old Battersea Bridge

A single pier, and part of two spans of old wooden bridge at Battersea, from east side at night ; the water reflects clear sky and buildings and lighted lamps on far side of river ; figures crossing the bridge ; barge with single figure, and bearing a light, in foreground below the pier of the bridge ; a rocket rises from Cremorne Gardens, right, another has just burst into stars. The picture was in G.G., 1877, and in the 1892 Exhibition under the painter's title " Nocturne—Blue and Gold—Old Battersea Bridge " ; at the 1905 Nw. G. Exh. it appeared as " Nocturne—Blue and Silver." Until 1905 it was in the possession of Mr. R. C. H. Harrison. The frame is the original one, designed and decorated by the artist.

Canvas, 26¼ by 19¾ (0·66 × 0·50).

Presented by the National Art-Collections Fund, 1905.

2426 Black Lion Wharf, Wapping

A number of the early Thames set, begun in 1859. Sixteen of them were published by Ellis & Green, 1871 ; No. 40 in Wedmore's Catalogue. Insc. " WHISTLER, 1859."

Etching, 5⅝ by 8⅞ (0·14 × 0·23).

Presented by Mr. Ernest Marsh, 1909.

3418 Symphony in White No. 2: The Little White Girl [N.G.]

Mrs. Joanna Abbott, with warm blonde hair down back, in plain white dress, resting one arm on white mantelpiece ; in right hand a Japanese fan gives bright blue note ; purple-pink azaleas in right foreground ; on mantelshelf a blue and white Nankin vase and red lacquer pot ; over it a

looking-glass reflecting the face and a landscape painting. Painted 1864. Exh. R.A., 1865; Goupil Gallery, 1892; Exposition Universelle, 1900; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912.

Canvas, 29½ by 19½ (0·75 × 0·50).

Bequeathed by Mr. Arthur Studd, 1919.

3419 Nocturne—Black and Gold: The Fire Wheel [N.G.

Sky of warm bronze-green black; a crowd, trees and shadows of a darker tone in foreground, one or two figures lit up; green and dull white; right, a gold "fire-wheel"; coloured lights about the crowd, and in the sky many sparks—a red-gold group to left—and other haphazard gold, red and green. Exh. G.G., 1883; Goupil Gallery, 1897; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912.

Canvas, 20 by 29 (0·51 × 0·74).

Bequeathed by Mr. Arthur Studd, 1919.

3420 Noctune—Blue and Silver: Cremorne Lights [N.G.]

Cloudless sky and a broad sheet of calm water, both of light turquoise blue; on both banks a few pale-gold lights; reflections in the water. The banks are a little deeper in tone than the river. Boat in mid-stream and rushes in foreground strike a slight note of grey-black. Exh. Goupil Gallery, 1892; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912.

Canvas, 19 by 29 (0·49 × 0·74).

Bequeathed by Mr. Arthur Studd, 1919.

4060 Count Burckhardt

Illustration to a poem by E. L. in "Once a Week," September, 1862. vol. VII, p. 378.

Inscribed "Whistler." Engraved by J. Swain.

Wood-engraving proof on thick paper, 6¼ by 4 (0·16 × 0·10).

Presented by Mr. Harold Hartley, 1925.

WHITCOMBE (Thomas), 1760?–1824?

Marine painter; born about 1760. Exh. R.A., 1783–1824

1659 The Battle of Camperdown (Mall House]

Left, sun behind cloud in lurid windy sky; Admiral Duncan's flagship, "The Venerable," centre, exchanges a broadside with the Dutch flagship, "The Hercules," in foreground; behind her the burning Dutchman, "The Alkmaar"; signed and dated 1798. Exh. R.A., 1798 (278).

Canvas, 48 by 72 (1·21 × 1·82).

Bequeathed by Mrs. Fisher, 1898.

WHITE (Ethelbert)

3848 Under the Hills

Foreground, farmyard with buildings, a labourer and two pigs; background, trees, rising land and wooded hill. Signed "Ethelbert White."

Water-colour, 13¼ by 17 (0·34 × 0·43).

Presented by the Contemporary Art Society, 1924.

WIENS (Siegfried Makepeace)

2141 Girl and Lizard

Girl lying on rock peering at a lizard.
Bronze on wooden base, $9\frac{1}{2}$ by $20\frac{1}{4}$ (0·24 × 0·51).
Exh. R.A., and Chantrey Purchase, 1907.

WILKIE (Sir David), 1785–1841

Born at Cults, Fifeshire ; studied at the Trustees' Academy, Edinburgh, 1799, and at R.A. Schools, London, 1805 ; "Village Politicians," exh. at R.A., 1806, established his popularity ; A.R.A., 1809 ; R.A., 1811. In 1814 visited Paris with Haydon ; in 1825, on account of ill-health, visited Italy and Spain ; influenced by Velazquez and Murillo, he entirely changed his style ; Painter-in-Ordinary to the King on the death of Lawrence in 1830. Also etched with great ability, leaving 14 plates. In 1840 visited Constantinople and Jerusalem ; died on voyage home and was buried at sea near Gibraltar.

99 The Blind Fiddler

Itinerant fiddler playing to a cottager and family ; the father snaps his fingers at an infant on the knees of the mother, behind whom a boy, holding poker and bellows in his hands, mimics the musician. Signed "D. Wilkie, 1806." Exh. R.A., 1807 (147). Painted for Sir George Beaumont ; exh. B.I., 1825 (138).

Wood, 23 by 31 (0·58 × 0·78).
Presented by Sir George Beaumont, 1826.

122 Village Festival

Villagers carousing outside an inn ; centre, left, the wife and daughter of a countryman try to part him from his boisterous companions ; left, the innkeeper pouring out ale ; right, a drunkard by a horse-trough. Signed "D. Wilkie, 1811." Painted 1811 for Angerstein. Exh. International Exhib., 1862 (281).

Canvas, 37 by 50 (0·93 × 1·27).
Purchased, Angerstein Collection, 1824.

231 Portrait of Thomas Daniell, R.A.

An able landscape painter and engraver, well known for his great work on "Oriental Scenery," published in 1808, the joint production of himself and his nephew, William Daniell. He died in 1840, aged 91 ; half-length, facing three-quarters left ; in black cloak with fur collar and white neckerchief ; grey hair ; red background. Insc. "D. Wilkie, f., 1838." Exh. R.A., 1838.

Canvas, 29 by 24 (0·73 × 0·61).
Bequeathed by Miss Mary Ann Fuller, 1853.

241 The Parish Beadle

"And an officer giveth sufficient notice what he is, when he saith to the party, 'I arrest you in the King's name' ; and in such case the party at their peril ought to obey him."—Burns' *Justice*, Vol. I, p. 103 (Quoted in R.A. Catalogue.) The beadle has arrested four vagrants, who have been exhibiting the feats of a bear, a monkey and a dog to the music of a

tambourine and a hurdy-gurdy. A black-eyed woman, with hurdy-gurdy, the most prominent figure of the group, appears half-inclined to resist the authority of the portly beadle, who has seized by the arm a boy carrying the monkey ; one assistant is busy opening the lock-up house ; another appears to be keeping off a crowd of boys. Insc. "DAVID WILKIE, 1823." Exh. R.A., 1823.

Wood, 23½ by 35¼ (0·59 × 0·89).

Bequeathed by Lord Colborne, 1854.

328 The First Earring

Mother holding child, who, with frightened aspect, is having her ears pierced ; insc. "DAVID WILKIE f. 1835." Exh. R.A., 1835. A second picture with this title exhibited R.A., 1836.

Wood, 29 by 23½ (0·73 × 0·58).

Vernon Collection, 1847.

329 The Bagpiper

Half-length, facing slightly left, holding bagpipes at left side. Painted for Freeling, 1913. Exh. B.I., 1813 (55), lent Freeling ; 1842 (32), lent Vernon.

Wood, 10 by 8 (0·25 × 0·20).

Vernon Collection, 1847.

330 A Woody Landscape

Painted in 1922 at Mr. Nursey's, the Grove, Little Bealings, Woodbridge, and given to him as a souvenir of Wilkie's visit. *See* No. 2131.

Wood, 9 in. square (0·23).

Vernon Collection, 1847.

331 Newsmongers

A small group of men, women and children on an open place listening to a young woman reading the news. Originally painted for General Phipps. Exh. R.A., 1812.

Wood, 16 by 13½ (0·40 × 0·34).

Vernon Collection, 1847.

332 Peep-o'-day Boy's Cabin, West of Ireland

The White-boy or Peep-o'-day Boy has returned home after his night's adventure ; he lies asleep on the floor of his cabin while his wife keeps watch, and another woman has just entered to give notice of impending danger. Exh. R.A., 1836.

Canvas, 49 by 68 (1·24 × 1·72).

Vernon Collection, 1847.

894 The Preaching of Knox before the Lords of the Congregation, 10th June, 1559

The event represented took place during the regency of Mary of Guise. John Knox having just arrived from Geneva after exile for thirteen years, in defiance of threat of assassination, appeared in the pulpit and discoursed to a numerous assembly, when such was the influence of his doctrine, that the provost, bailies and inhabitants agreed to set up the reformed worship in the town ; close to the pulpit, right of Knox, are

Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague ; and in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in scholar's cap and gown, is that accomplished student of St. Andrew's, the Admirable Crichton. Under the pulpit, Thomas Wood, the precentor, with his hour-glass ; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms ; and further right, a child brought to be baptised when the discourse is over. On the other side of the picture, in red, the Lord James Stuart, afterwards Regent Murray ; beyond, the Earl of Glencairne ; in front resting on his sword, the Earl of Morton, behind whom the Earl of Argyll and Countess, the half-sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture. Above this group, John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinton Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation. In the gallery, Sir Partick Learmouth, Provost of St. Andrew's and Laird of Dairsie ; with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox ; beyond him, with other professors of the University of St. Andrew's, the learned Buchanan ; at the back of gallery a crucifix, attracts the regard of Catholic penitents ; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton. Insc. " DAVID WILKIE, FECIT 1832." Begun for the Earl of Liverpool, and completed for Sir Robert Peel. Exh. R.A., 1832. There is a small version at Petworth.

Wood, 48½ by 64½ (1·23 × 1·64).

Purchased with the Peel Collection out of Parliamentary Grant, 1871.

921 Sketch for " Blind Man's Buff " [N.G.]

Original design for picture at Buckingham Palace painted for the Prince Regent, and exh. at the R.A., 1813. The sketch became the property of the Earl of Mulgrave, from whose collection in 1832 it passed into the possession of Mr. C. L. Bredel. Insc. " D. W., 1911." Exh. R.A., 1812.

Wood, 12 by 18 (0·30 × 0·45).

Bequeathed by Miss Harriet Bredel, 1875.

1187 A Sketch of Rustic Figures

Study for group in " Village Festival," N.G. No. 122. Underneath is a scrap of paper on which is written " Sent by D. WILKIE. 15 Aug. 1811."

Pen and ink, 3½ by 4½ (0·08 × 0·11).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

1727 Portrait of Mrs. Elizabeth Young in Eastern Costume

Small full-length, seated ; light silk dress, long sleeves lined with rose ; black jacket embroidered with gold and a turban. Executed at Jerusalem two months and five days before the death of the artist. Insc., " DAVID WILKIE, F. Jerusalem, March 27, 1841."

Pencil and water-colour touched with white on light brown paper, 19 by 13¼ (0·48 × 0·33).

Bequeathed by Mrs. Elizabeth Young, 1899.

1739 A Cottage Fireside at Puckaster

Sir Willoughby Gordon sitting by a fire cooking upon a griddle; a lady helps him. Insc. "D. WILKIE, Niton, Oct. 14, 1822."

Black chalk and pencil on grey paper, with water-colour washes 10 by $10\frac{3}{4}$ (0·25 × 0·27).

Presented by Miss J. E. Gordon, 1888.

1740 Portrait of Miss Julia E. Gordon

In cloak and red fez, seated on a terrace, turning over the leaves of a book. Insc. "D. WILKIE, Sept. 30th, 1833." Label on the back: "Julia Emily Gordon, sketched at 'The Orchard,' by Sir David Wilkie, R.A., Sept., 1833, and given to Lady Gorden. Given to J. E. G. by her mother January, 1852."

Pencil and water-colour, $12\frac{1}{4}$ by $9\frac{1}{4}$ (0·31 × 0·23).

Bequeathed by Miss J. E. Gordon, 1896.

1741 Six Sketches in one frame

Label on back: "1832. Six sketches drawn by Sir David Wilkie R.A., when visiting at 'The Orchard,' Isle of Wight, and given by him (and Lady Gordon) to J. E. Gordon. 1. Idea of a Rembrandt at her uncle's, Lord Gwydyr's, sketched for Lady Gordon, $4\frac{1}{4}$ by $3\frac{1}{2}$ (0·11 × 0·08). 2. Archers, $3\frac{3}{4}$ by $4\frac{1}{8}$ (0·09 × 0·10). 3. J. E. G. in an African fez (cap), with bow and arrows, $4\frac{3}{4}$ by $3\frac{1}{4}$ (0·12 × 0·08). 4. Fancy, $3\frac{1}{2}$ by $1\frac{1}{2}$ (0·08 × 0·03). 5. Fancy, 4 by 4 (0·10 × 0·10). 6. "J. E. G." portrait sketch, $3\frac{1}{2}$ by $3\frac{1}{8}$ (0·08 × 0·07).

Pen, pencil and water-colour.

Bequeathed by Miss J. E. Gordon, 1896.

1942 Sketch for a Picture of William IV and Queen Adelaide

The King, in robe of State, stands, sword in right hand on the step of a throne under red canopy; the Queen beside him, right, in white Court dress with high head-dress of ostrich feathers. Marble columns against sky, background. Label on the back, "The original sketch for the painting of William IV and Queen Adelaide, approved by their Royal Highnesses." Exh. Royal Dublin Society, 1861.

Pencil and water-colour wash, $14\frac{1}{2}$ by 9 (0·37 × 0·23), arched top.

Presented by Mr. J. H. P. Bright, 1904.

2131 A Picnic

Park scene, figures right, on bank of a river, which shows in left foreground. This little picture appears to have been a holiday work of Wilkie's, painted at the same time as a small panel in the Vernon Collection ("A Woody Landscape," No. 330). It represents the friends with whom he was staying at the time, Mr. and Mrs. Nursey, of Grove, Little Bealings, Woodbridge, and their children, on an excursion to the grounds of Sir Philip Brooke on the Orwell. A label on the back calls it "A Sketch for the Picture of the Nursey Family," but no larger picture of the subject is known. This little picture had escaped the notice of writers on Wilkie, and the connection of the Vernon picture with it was revealed by a faint pencil inscription on the back of the former to the effect that it was given to Mr. Nursey as a souvenir of the visit. The date was July, 1822. (*See* a letter in Cunningham's "Life," Vol. II., p. 81). Wilkie's

attempts in landscape pure and simple were few. He speaks of his "Sheep-washing" (1816), as the first, and he exhibited no other. Purchased by Sir Charles Robinson from the son of Mr. Nursey.

Wood, 7 by 10 (0·17 × 0·25).

Presented by Sir J. C. Robinson, through the N.A.C.F., 1907.

2271 Head of an Elderly Man

This is No. 1 in the list of fourteen etchings by Wilkie given in Laing's work "Etchings," by Sir David Wilkie, R.A., and by Andrew Geddes, A.R.A. The descriptions of the plates are quoted from Laing, and the numbers in his list under the letter "L."

$2\frac{7}{8}$ by $1\frac{3}{4}$ (0·07 × 0·04).

2272. Lady at a Window. (Two states *a* and *b*)

Lady seated at window reading letter; woman standing outside, with child in her arms, appears to be craving an answer. L 2. Etched on reverse side of engraved visiting card. Insc. "Mr. WILKIE."

$3\frac{1}{4}$ by $1\frac{5}{8}$ (0·08 × 0·04).

2273 Group of Three Boys

Group of three boys; one standing holding a bowl or dish; two others seated on the ground; a dog in right-hand corner. L 3. Etched on reverse side of copper of No. **2271.**

$2\frac{7}{8}$ by $1\frac{3}{4}$ (0·07 × 0·04).

2274 The Sedan Chair (Fourth state)

Two boys crossing hands for the game of a "Sedan Chair," inviting their companion, a young lady, to take her seat for a ride; accompanied by a dog. Landscape background. L 4.

$4\frac{7}{8}$ by $3\frac{1}{4}$ (0·12 × 0·08).

2275 The Cottage Door (Two later states, *a* and *b*)

Exterior of cottage; two women stand at door gossiping, one holding a child in her arms. L 5. Monogram, "D. W., 1820."

$4\frac{7}{8}$ by $3\frac{1}{4}$ (0·12 × 0·08).

2276 Reading the Will (Three states, *a*, *b* and *c*)

Study for portion of Wilkie's finished painting, "Reading of the Will," with initials "D. W., 1819." L 6.

$3\frac{5}{8}$ by 5 (0·09 × 0·12).

2277 The Lost Receipt (Two states, *a* and *b*)

Interior of dressing-room; a gentleman seated, searching in a drawer; his wife stands by his side, her hand on his shoulder, assisting him in his search; an elderly workman behind leans on the back of his chair, waiting for the payment of his account. L 7.

$5\frac{3}{4}$ by $6\frac{1}{4}$ (0·14 × 0·16).

2278 Mother and Child (Two states, *a* and *b*)

Dutch interior, richly furnished; lady seated on carved chair, rests her elbow on table, where a child stands and plays with her cap; also an ornamented jug of earthenware. L 9. Monogram, "D. W., 1820."

$8\frac{3}{4}$ by $7\frac{1}{4}$ (0·22 × 0·18).

Nos. **2271–2278 Etchings**

Presented by Sir J. C. Robinson, through the N.A.C.F., 1908.

3603 Head of a Boy

Study for head in "The Rabbit on the Wall." Candlelight effect; half-length, nearly full-face, turned slightly to right; candlelight on face from below, left; white shirt sleeves, shirt open at neck; russet brown waistcoat; brown-black hair; dark background.

Wood, $7\frac{3}{4}$ by $6\frac{3}{4}$ (0·20 × 0·15).

Purchased out of the Clarke Fund, 1921.

3695 Interior with Figures

Kitchen; foreground, right, girl washing at tub; centre, woman watching pot on the fire; child seated to left looking on; further left, open door with girl entering. Signed "D. W."

Sepia wash (with trace of blue in centre), $5\frac{3}{4}$ by 8 (0·15 × 0·20).

Presented by Sir Joseph Duveen, 1922.

4276 Mehmet Ali

The Viceroy, full-length, seated in an armchair; in black velvet, red slippers, red fez; a scimitar by his side; glass vase of flowers at his feet, right. Signed "DAVID WILKIE, ft. Alexandria, May 14, 1841."

Canvas, 24 by 20 (0·61 × 0·51).

Bequeathed by the Earl of Effingham, 1927.

WILLCOCK (George Burrell), 1811–1852

Born at Exeter; employed at Bristol to paint heraldic devices on carriages; in 1842 turned to landscape; by the advice of his friend, James Stark, studied constantly from nature, generally completing work on the spot; exh. at R.A., 1846–51; from 1839 at B.I. and Suffolk Street.

1389 Chelston Lane, Torquay [11, DOWNING ST.]

Thatched cottages surrounded by lofty oak and beech trees, which cast shadows on roofs and walls, and the road beneath; left, a farm labourer sitting on a stile conversing with a peasant girl carrying a baby; foreground, road crossed by stream with two cows; large fleecy clouds in summer sky.

Canvas, $23\frac{1}{4}$ by $19\frac{1}{2}$ (0·59 × 0·49).

Purchased from Messrs. H. Graves out of the Clarke Fund, 1893.

WILLIAMS (Edward), 1782–1855

Born in Lambeth, son of an engraver; pupil of his uncle, James Ward; practised miniature painting and then landscape; died at Barnes.

123 Landscape, with Figures by Moonlight [N.G.]

Rising moon partly concealed by castellated eminence, middle distance; foreground, water and figures in a boat.

Wood, 24 by 32 (0·61 × 0·81).

Bequeated by Lt.-Col. Ollney, 1827.

WILLIAMS (Hugh William), 1773–1829

Born at sea; painted Highland scenery; his topographical work engraved in the *Scots Magazine;* travelled in Italy and Greece, published travels in 1820 and 1827–29; known as "Grecian Williams"; died at Edinburgh.

3042 View of Perth

Town and river seen from Moncrieff Hill; foreground, trees and figures on sloping hill; distance, the Highland mountains.
Water-colour, $7\frac{3}{4}$ by $13\frac{5}{8}$ (0·19 × 0·40).
Presented by Miss Gertrude Toynbee, 1915.

WILLIAMS (Penry), 1798–1885

Born at Merthyr Tydfil; son of a house painter; studied at R.A. Schools; went to Italy, 1827, and settled in Rome.

433 Italian Girl with Tambourine [MERTHYR TYDFIL]

Peasants feasting in the background; painted in Rome.
Canvas, $19\frac{1}{2}$ by 16 (0·49 × 0·40).
Vernon Collection, 1847.

434 Italian Peasants Resting by the Roadside [MERTHYR TYDFIL]

A man, his wife and child, seated at foot of wayside cross; dark foliage in background; two peasants passing; painted in Rome.
Canvas, $19\frac{1}{2}$ by 16 (0·49 × 0·40).
Vernon Collection, 1847.

662 Neapolitan Peasants at a Fountain [NEWCASTLE]

Woody landscape, setting sun lighting hills and a castle in background; women and children at a fountain, with vessels of copper and earthenware; foreground, a goat and kid, with a girl holding a child on the goat's back; painted in Rome, 1859.
Canvas, $41\frac{1}{2}$ by 60 (1·05 × 1·52).
Bequeathed by Mrs. Huskisson, 1859.

WILSON (Richard), 1714–1782

Born at Pinegas, Montgomeryshire; studied under Thomas Wright, portrait painter in London, 1729, and was successful as a portrait painter; visited Italy, 1749–55, where his landscapes were admired by Zuccarelli and Vernet; on his return his "Niobe," painted for the Duke of Cumberland, shown at the first exhibition of the Society of Artists, 1760; his brusque temper hindered his success at Court; original member of R.A., 1768, and in 1776 on the death of Hayman, Librarian, he inherited a small estate at Llanberis, where he died.

108 Ruins of the Villa of Mæcenas, Tivoli [N.G.]

Gorge of the Anio; beyond it, centre, the so-called Villa of Mæcenas, with Jesuit convent and circular temple, right. Painted for the Earl of Thanet; exh. B.I., 1814 (158), lent by Lady Ford; Rev. Ford and Sir G. Beaumont Colls.
Canvas, 46 by 66 (1·16 × 1·67).
Presented by Sir George Beaumont, 1826.

110 Destruction of Niobe's Children

Rocky landscape with cascade; distant sea; foreground, left, is dimly seen a bridge, which a man on horseback is crossing; above, on a cloud, Apollo and Diana; foreground, centre and right, Niobe and her children; leaden sky. A drawing for this subject is in the V. and A. Mus. (P. 15–1915). This version was purchased from Wilson by Sir George Beaumont.

Canvas, 46 by 66 (1·16 × 1·67).

Presented by Sir George Beaumont, 1826.

267 River Scene

River with bridge of several arches; hilly background; three figures and an ancient sarcophagus in the foreground. Formerly catalogued as "Landscape with Figures."

Canvas, 9 by 11½ (0·22 × 0·29).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

301 View in Italy

Lake, with ruin, figures and donkey in foreground; in middle distance, tower on a cliff.

Canvas, 22½ by 30 (0·57 × 0·76).

Vernon Collection, 1847.

302 View of Italy, with an Arched Ruin [N.G.]

Left, Roman brickwork supporting cottage; landscape right; two figures in foreground. With 301 exh. B.I., 1844 (123, 126), lent Vernon.

Canvas, 14 by 10 (0·35 × 0·25).

Vernon Collection, 1847.

303 Hadrian's Villa (?) [N.G.]

Left, centre, mutilated statue; right, Roman vaulting, two figures near entrance; landscape left. Exh. B.I., 1841 (99), lent Vernon.

Canvas, 14 by 10 (0·35 × 0·25).

Vernon Collection, 1847.

304 Lake Avernus [N.G]

Lake Avernus in middle distance; two figures in foreground; distance, across the sea, the Island of Ischia.

Canvas, 18½ by 28½ (0·46 × 0·72).

Vernon Collection, 1847.

1064 On the Wye [N.G.]

Beyond meads the river with boys bathing; hill distance.

Canvas, 10 by 12 (0·25 × 0·30).

Purchased at Anderdon Sale (265), May 31, 1879.

1071 Rocky River Scene

Broken bank, high above river, which, in mid-distance, is overhung by cliff in shadow; level country beyond.

Wood, 6 by 8½ (0·15 × 0·21).

Purchased at Anderdon Sale (269), May 31, 1879.

1290 Landscape with Bathers [N.G.]

Broad river winding between banks lit by setting sun; middle distance wooded knoll, with ruin; on the opposite shore, poplars; foreground, near tree trunks, three women undressing.

Wood, 23 by 29½ (0·58 × 0·74).

Bequeathed by John Staniforth Beckett, 1889.

2438 The Castle of St. Angelo, Rome

Mediæval fortress seen from north of the Borgo, with trees of the Vatican Gardens in distance.

Pencil on grey paper, 9½ by 15½ (0·24 × 0·39).

Presented by Mr. Bowyer Nichols, 1909.

2646 Italian Coast Scene [N.G.]

Ruin on an island; man pushing off boat from the shore; right, the open sea.

Canvas, 17¾ by 21½ (0·45 × 0·54).

Salting Bequest, 1910.

2647 Lake Scene

Centre, foreground, woman and man fishing. On a rock, right, buildings; hills in left distance; clear afternoon sky.

Canvas, 16¾ by 20¾ (0·42 × 0·52).

Salting Bequest, 1910.

2716 Castle by a Lake

Centre, castle, dark against warm evening light; trees left; lake right.

Wood, 7 by 9 (0·18 × 0·23).

Presented by Mr. A. E. Anderson, 1910.

2989 Landscape with Quarry

Right, a hill, showing tilted strata; left, low ground with trees, distant blue hills; foreground, tree, left; three figures, right, centre.

Canvas, 16½ by 20½ (0·41 × 0·52).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

3727 A Venetian Gentleman [N.G.]

Half-left, head and shoulders, in short grey wig, brown coat, grey gold-edged waistcoat, and white stock. Signed and dated 1751.

Canvas, 19½ by 16 (0·49 × 0·41).

Purchased out of the Mackerell Fund and Grant-in-Aid, 1923.

School of R. WILSON

1779 River Scene with Ruins

Centre, river, with wooded banks; rocky rapids and ruin, right; dark trees, extreme left foreground; wooded distance; blue sky with single mass of sunlit cumulus cloud; two figures in foreground. Ascribed to J. Farington.

Canvas, 33½ by 49½ (0·85 × 1·25).

Bequeathed by Henry S. Ashbee, 1900.

1859 Boar Hunt [MINISTRY OF TRANSPORT]

Left, dark tree ; waterfall, right, with overhanging rock in foreground ; in front, right, several figures, one on horseback, nude to waist, surround a boar ; a dog, left ; middle distance, a bridge against dark rising ground.

Canvas, 40 by 49½ (1·01 × 1·33).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

1880 George III and the Duke of York

Two youthful figures, seated on a red couch ; Prince George Frederick of Wales (George III), right, is dressed in warm grey, wearing the Star of St. George, with gold lace and ruffles : his left hand on a polished table upon which are books, papers, etc. ; his brother, Prince Edward Augustus, Duke of York and Albany, left, is dressed in blue with gold lace, his left hand on his brother's shoulder. Dark ground. A replica of a portion of the large group of the two princes with their tutor, Dr. Francis Ayscough, D.D., Dean of Bristol, painted by Wilson in 1749, and now in the N.P.G. in two portions, Nos. 1165 and 1165A.

Canvas, 40 by 50 (1·01 × 1·27). Rounded corners at top of frame.

Anonymous donor.

1889 Landscape [N.G.]

Landscapes with dark mass of foliage, right ; left, high open fence with river bank and figures ; boats with sails on river ; dark foliage and tower on opposite bank and three spans of a bridge. Blue sky with birds and low white clouds.

Canvas, 24 by 30 (0·61 × 0·76).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

1890 Landscape [N.G.]

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

1891 Landscape [N.G.]

Wide level landscape under blue sky with white cumulus clouds, right ; foreground, a black mass of foliage bordering a hollow.

Canvas, 39½ by 53½ (1·00 × 1·36).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2981 The Tummel [N.G.]

Hill rising from dark shadow ; left, tree ; foreground, right, figure in red and some animals ; blue-grey sky.

Panel, 9 by 11 (0·23 × 0·28).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2982 Classical Landscape [N.G.]

Dark foreground, trees to left, woman in red skirt carrying blue bundle, dog on a path ; centre, dark lake with square buildings and foliage on further shore ; distance, blue hills against blue sky.

Canvas, 15 by 18½ (0·38 × 0·47).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2983 Landscape [N.G.]

Dark mass of trees with classical ruins, rising from bank of pool in foreground ; left, a tree lies in water ; right, the mass of foliage is broken, showing blue hills and sky.

Canvas, 12½ by 14 (0·31 × 0·35).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2985 Landscape [Ministry of Transport]

Dark tree to right ; hill to left of water in centre ; foreground, two figures in centre ; a pink mountain in distance, behind which is golden light and blue sky.

Canvas, 26½ by 31 (0·67 × 0·79).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

2986 A Waterfall [Ministry of Transport]

Foreground, water falling over a weir ; on the dark foreshore in front of foaming water a group of figures on foot and horseback ; right, above waterfall, houses, a low bank with trees and house with pointed roof ; grey sky and white clouds.

Canvas, 35 by 36 (0·89 × 0·91).

Bequeathed by Mr. R. and Miss C. J. Garnons, 1854.

3136 View on a Common

Foreground, left, an inn with man and woman seated in front of it ; right corner, a pond ; right mid-distance, mansion surrounded by trees ; centre, mid-distance, common with horses and white posts ; level horizon.

Canvas, 16¼ by 27½ (0·41 × 0·69).

Bequeathed by the Rev. Stopford Brooke, 1916.

WINDUS (William Lindsay), 1823-1907

Born in Liverpool ; studied under William Daniels and at Liverpool Academy ; exh. paintings of historical subjects there from 1845, became an Associate, 1847. His earlier works have suffered greatly from cracking owing to the bitumen used. With William Davis, another Liverpool painter, was greatly influenced by the works of the Pre-Raphaelite painters exhibited there. He painted two Pre-Raphaelite pictures, " Burd Ellen " (exh. R.A., 1856), which Rossetti and Ruskin praised, but " Too Late " (exh. 1859) was greeted by Ruskin with " something wrong here." Windus was deeply impressed by this criticism, and, except for a few small but brilliant pictures illustrating " Ballads of Browning," exh. little more work, although he continued to paint for his own pleasure.

3597 Too Late

Represents the return of a lover, too late, to the girl he had abandoned, who is dying of consumption. In the corner of a garden, left, a consumptive girl in cream-grey dress, dark brown hair, has risen from her chair to greet her lover, right ; she is embraced by a girl in purple ; dark brown hair. Right, a child in green and white striped overall, yellow dress, looking up at a man, further right, whose arms are raised covering his eyes,

fawn-coloured suit, brown whiskers and moustache, grey-brown hair, behind, a low ivy-covered wall and beyond undulating country, with house, left middle distance, and windmill, centre distance ; grey cloudy sky, with strip of blue. Painted in 1858 ; exh. R.A., 1859.

Canvas, 38 by 30 (0·96 × 0·76).

3598 The Second Duchess

Centre, the Duchess, seated, brown and crimson dress, red hair, looking left at naked child ; right, man in crimson robes, resting right elbow on a low wall ; background, left, various figures looking over the wall.

Canvas, 6 by 9 (0·15 × 0·23).

3599 Flight of Henry VI from Towton

A wild moorland landscape ; right foreground, a herd of swine driven by man carrying red bundle on shoulder ; left, group of figures on horses indicated, three men in armour, a woman and child and another man. Distant blue hills, stormy yellow sky with purple clouds. Painted in Cumberland.

Water-colour, 5¼ by 10½ (0·13 × 0·27).

Nos. **3597–3599** presented by Mr. Andrew Bain, 1921.

WINSTANLEY (Hamlet), 1700–1761

Born at Warrington ; nephew of Henry Winstanley, engraver ; pupil of Kneller ; visited Italy.

1076 Portrait of the Artist (?)

Bust, shoulders turned right ; head turned back over right shoulder three-quarters facing spectator ; in black velvet cap, black coat and ful white shirt.

Canvas, 24½ by 20 (0·62 × 0·50).

Purchased out of J. H. Anderdon Collection, 1879.

WITHERINGTON (William Frederick), 1785–1865

Born Goswell Street, London, 1785 ; studied at the R.A., A.R.A. 1830 ; R.A., 1840 ; painted exclusively English landscapes.

420 Stepping Stones [10 Downing St.]

Woody landscape, woman leading child across a brook.

Canvas, 24½ by 29½ (0·62 × 0·75).

Vernon Collection, 1847.

421 The Hop Garland [Oldham]

Girl in hop garden wreathing crown of hops round child's head. Exh. R.A., 1843.

Wood, 17 by 14 (0·43 × 0·35).

Vernon Collection, 1847.

1873 (1) Broken Pitcher. (2) Going to School. (3) Gleaners

(1) Child in centre holding portion of broken pitcher ; smaller child offers a fragment ; misty white sky.

(2) Child in poke bonnet, bag on right arm leading smaller weeping child in red frock and pinafore through wooden gateway.

(3) Girl carrying corn-sheaf on head holding child beckoning to capering dog ; low horizon ; distant cornfield and other figures.

Panels all, $4\frac{1}{4}$ by $3\frac{1}{4}$ (0·10 × 0·08).

Bequeathed by Miss Julia Gordon, 1896.

WOOD (Francis Derwent), 1872-1926

Born at Keswick ; his father was American, his mother English ; studied at College Gaillard, Lausanne, Switzerland ; at Karlsruhe under Professor Goetz ; at Royal College of Art (National Scholar) under Professor Lantèri, at R.A. Schools under Brock, Bates, Gilbert and Frampton ; assistant to Professor Legros at Slade School and to Sir Thomas Brock at R.A. Schools. Exh. at R.A. from 1895, and at Salon ; modelling master Glasgow School of Art ; executed figures for public buildings in Glasgow ; Professor of Sculpture at R.C.A. ; A.R.A., 1910 ; R.A., 1920. His chief works include " Atalanta " (R.A., 1909) at Manchester ; " Truth " (R.A., 1914) ; " Psyche " (R.A., 1918) ; most important public monuments : " William Pitt," heroic figure (National Gallery, Washington, U.S.A.) ; Machine Gun Corps Monument (Hyde Park Corner) ; " Wolfe " (Westerham), and, in India, King Edward and Queen Victoria (Patiala), King Edward (Rangoon), Lord Ripon (Madras and Calcutta), etc. ; also portrait busts of Henry James, Augustine Birrell, Clemenceau, Marshal Foch, Colonel Lawrence, and many others. Died in London.

2976 Henry James

Bust, full-face ; head raised, inclined slightly to left ; neck and upper part of shoulders bare. Signed " F. Derwent Wood, 1913."

Marble, $21\frac{3}{4}$ *h.* (0·55).

Exh. R.A. and Chantrey Purchase, 1914.

3451 Psyche

Standing nude figure, head bent, turned to left, chin resting on right hand which is raised ; left arm bent, hand resting on body below breast ; right leg bent, foot resting on piece of rock.

Bronze, grey patina, 69 *h.* (1·79), including base $4\frac{1}{2}$ *h.* (0·11) by $15\frac{7}{8}$ *square* (0·40).

Exh. R.A. and Chantrey Purchase, 1919.

3602 Colonel T. E. Lawrence

Head ; clean-shaven face, hair brushed across from right.

Bronze, $14\frac{1}{2}$ *h.* (0·37).

Presented by the Artist, 1921.

4195 Bess Norriss

Head slightly raised, bushy hair.

Bronze, $13\frac{1}{2}$ *h.* by $11\frac{1}{2}$ *w.* by $9\frac{1}{2}$ *d.* (0·34 × 0·29 × 0·24).

Exh. R.A. and Chantrey Purchase, 1926.

WOODS (Henry), 1846-1921

Born at Warrington ; studied at Warrington School of Art and at South Kensington ; worked first for illustrated periodicals ; on staff of the *Graphic ;* exh. at R.A. from 1869 ; since 1876 worked principally at Venice, where he lived. A.R.A., 1883 ; R.A., 1893 ; member of College of Academicians, Royal Academy, Venice.

1531 Cupid's Spell

Young fisherman talking to girl spinning at foot of statue of Cupid in old garden on the lagoon at Venice ; in distance, the buildings of the city. Insc. " HENRY WOODS, Venice, 1885." Exh. R.A., 1885.

Canvas, 46 by 29½ (1·17 × 0·75).

Tate Gift, 1894.

WOODWARD (Thomas), 1801–1852

Born at Pershore, Worcestershire ; pupil of Abraham Cooper ; chiefly painted animals ; exh. pictures at B.I., and afterwards at R.A. ; died at Worcester.

1379 The Ratcatcher

On steps of cottage door man in blue tailcoat, red waistcoat and velveteen breeches sits over his meal, which he is about to share with two dogs, a rough and a smooth-haired terrier ; a cat steals through half-opened door towards rat-trap by his side.

Wood, 16½ by 20½ (0·42 × 0·52).

Bequeathed by Mr. Edward Archer, 1892.

WRIGHT (Joseph), of Derby, 1734–1797

Born at Derby ; in 1751 visited London ; studied under Hudson ; went to Italy ; set up in Bath, 1775 ; removed to Derby, 1777 ; A.R.A., 1781 ; R.A., 1784, but declined membership ; died at Derby.

725 Experiment with the Air-Pump [DERBY]

Figures round table with an air-pump ; experimenter restoring air to an exhausted receiver, and reviving a parrot in it. Light from candle, hidden by a sponge in glass bowl of water. Eleven life-size figures, half-length. Painted for Dr. Bates, of Aylesbury ; exh. Society of Artists, 1768 (131).

Canvas, 72 by 96 (1·82 × 2·43).

Presented by Mr. E. Tyrrell, 1863.

4132 Sir Brooke Boothby, Bart. [N.G.]

Reclining full-length, supported by right arm, on banks of small stream in a wood. In left hand a volume of Rousseau. Wears dark grey felt hat, grey coat, waistcoat and knee-breeches, frilled white shirt, white stockings, brown gloves. Brown-green foliage ; blue green hills and yellow sky in distance. Inscribed : " *J. Wright. Pinx.* 1781."

Oil on canvas, 59¾ by 81¾ (1·49 × 2·08).

Sir Brooke Boothby, 1743-1824. 7th Baronet, 1789. Poet and political writer. Friend of the Edgeworths, the Lichfield literary circle, and of Rousseau.

Included in an account of Sept. 30th, 1780, from Wright to Boothby.

Bequeathed by Miss Agnes Best, 1925.

WYATT (Henry), 1794–1840

Born at Thickbroom, near Lichfield, 1794 ; came to London, 1811 ; studied at R.A., pupil and assistant of Sir Thomas Lawrence, 1815 ; painted portraits in Birmingham, Liverpool and Manchester ; settled in London, 1825 ; died in Manchester.

383 Vigilance [MANCHESTER]

Girl asleep, watched by her lap-dog. Exh. R.A., 1836.
Canvas, 13½ by 11½ (0·34 × 0·29).
Vernon Collection, 1847.

384 The Philosopher

Called also Galileo and Archimedes ; half-length, life-size. Exh. R.A., 1832.
Canvas, 30 by 24 (0·76 × 0·61).
Vernon Collection, 1847.

WYLLIE (Charles William), 1853–1923

Born in London ; brother of W. L. Wyllie ; half-brother of L. P. Smythe ; studied at Leigh's School of Art under Heatherley and at R.A. Schools ; exh. at R.A. from 1872 ; member of R.O.I. His chief pictures include " Littlehampton," " Past the Old Town," " A Dream of Spring," " How are the Mighty Fallen and the Weapons of War Broken," etc. In his later years occupied almost exclusively with decorative painting. Died in London.

1594 Digging for Bait

Low tide ; fishwives and fishermen digging on wet beach for sand-worms ; beyond, dunes, golden in evening light, reflected in pools left by sea ; painted at Ambleteuse. Insc. " C. W. WYLLIE, 1877."
Canvas, 24½ by 49 (0·62 × 1·24).
Exh. R.A. and Chantrey Purchase, 1877.

WYLLIE (William Lionel), R.A.

1580 Toil, Glitter, Grime and Wealth on a Flowing Tide

Thames below London Bridge ; steam tug towing string of barges ; beyond, numerous steamers and sailing ships ; Isle of Dogs and domes of Greenwich Hospital in distance. Insc. " W. L. WYLLIE, 1883."
Canvas, 44¾ by 65 (1·13 × 1·65).
Exh. R.A. and Chantrey Purchase, 1883.

1697 The Battle of the Nile

Closing scene of battle, lit by moon and burning ships ; view looking down lines of ships to south-east. On left, French ship " Guerrier " a complete wreck ; beyond is Nelson's flagship " Vanguard," engaged with " Spartiate " and " Aquilon " ; on right, fight is still raging round " Orient," three-decker, a mass of flames. In distance " Culloden " ashore on a reef ; in near foreground, the boats of " Zealous " rowing to take possession of a prize. Insc. " W. L. WYLLIE, 1899."
Canvas, 59½ by 107½ (1·51 × 2·73)
Exh. R.A. and Chantrey Purchase, 1899.

YEAMES (William Frederick), 1835–1918

Born at Taganrog, Russia, where his father was consul; studied in London and Florence under George Scharf and others; A.R.A., 1866; R.A., 1878; Librarian R.A.; Curator of Painted Hall, Greenwich; Examiner in Science and Art Department, South Kensington; painted historical genre subjects; associated with P. H. Calderon J. F. Hodgson, H. E. Marks and G. A. Storey in the "St. John's Wood School"; died at Teignmouth.

1609 Amy Robsart

Amy Robsart in white robe lies dead across foreground at foot of staircase; two men descending on right; light falls on body from window on right.

Canvas, 109½ by 72 (2·78 × 1·83).

Exh. R.A. and Chantrey Purchase, 1877.

YEATS (Jack B.)

4076 Back from the Races

Man and woman, seated in jaunting car, driving madly down suburban street; pink villas in background. Signed "Jack B. Yeats."

Panel, 9½ by 14 (0·24 × 0·36).

Exh. "Pictures of Irish Life," Tooth (No. 27), 1925

Purchased out of the Clarke Fund, 1925.

ZOFFANY (Johann), 1733–1810

Born at Ratisbon; came to England, 1758; original member of R.A., 1768; exh. from 1770 to 1800; about 1781–88 in India; died at Kew.

1487 Thomas Gainsborough [N.G.]

Bust, profile, left, clean shaven; dull red coat, white neckcloth; hair curled, powdered, and tied in a queue; grey background. Exh. R.A., 1887 (19).

Oval canvas, 8¾ by 6¾ (0·19 × 0·17).

Presented by the Misses Lane, 1896.

3678 Family Group [N.G.]

Centre, under large oak, stout man in brown coat and tie-wig leans towards his wife seated to left, in lace cap, black sleeveless bodice, dress of grey-blue silk, shot with orange; over one arm a white brocade cloak; to right, her eldest daughter, in low red flowered silk dress, white apron and cap with veil. A child in white restrains white rough-haired dog with her blue sash. To left, two boys in scarlet with kites and negro in black with red cloak and breeches, cloudy sky behind. Said to represent the family of Mrs. Bruere, and to have belonged to Colonel Claud Martin.

Canvas, 40 by 50 (1·10 × 1·27).

Bequeathed by Mr. William Asch, 1922.

LIST OF ARTISTS REPRESENTED IN THE BRITISH SCHOOL.

I.—Deceased artists in order of birth. Where that date is unknown the first date of exhibition or known work is given in brackets.

Date.	*Name.*
1497	Holbein; English School of
1530	Bettes
1593	Johnson
1610	Dobson
1618	Lely
1633	Beale
1646	Kneller
1676	Thornhill
1679	Laroon
1692	Highmore
1697	Hogarth
1700	Winstanley
1700 *c.*	Cozens, A.
1701	Hudson
1708	Philips, C.
1710	Lambert
1710	Scott, S.
1711	Devis
1713	Ramsay
1714	Penny
1714	Wilson
1714	Smith, G.
1721	Sandby, T.
1722	Serres
1723	Brooking
1723	Reynolds
1724	Stubbs
1725	Sandby, P.
1725	Cotes
1727	Gainsborough
1730	Morland, H.
1733	Zoffany
1734	Romney
1734	Wright
1735	Banks
1737	Copley
1738	West, B.
1740?	Kettle
1740	Loutherbourg
1741	Fuseli
1741	Kaufmann
1746	Northcote
1746	Walton
1747	Farington
1749	Daniell
1750	Downman
[1750]	Nebot
1752	Cozens, J. R.
1752	Smirke
1753	Beaumont
1753	Beechey
1753	Bewick
1755	Stothard
1755	Flaxman
1756	Stuart
1756	Raeburn
1756	Rowlandson
1757	Blake, W.
1758	Hoppner
1759	Ibbetson
1760	Abbott
1760	Whitcombe
1761	Opie
1762	Bird
1763	Arnald
1763	Morland, G.
1765	Westall, R.
1766	Singleton
1766	Smith, J. T.
1767	Glover
1768	Crome, J.
1769	Barker
1769	Edridge
1769	Howard
1769	Lawrence
1769	Shee
1769	Ward, J.
[1770]	Stringer
1770	Clint
1770	Philips, T.
1773	Lancaster
1773	Thomson, H.
1773	Williams, H. W.
1774	Turner, C.
1775	Girtin
1775	Turner, J. M. W.
1776	Constable
1777	Bacon, J.
1777	Hofland
1777	Thirtle
1778	Jackson
1778	Schetky
1778	Thomson, Rev. J.
1778	Varley
1779	Callcott
[1780]	Home
1780	Burnet
1781	Chantrey
1781	Westall, W.
1782	Allan
1782	Cotman
1782	Lewis, G. R.
1782	Pickersgill, H. W.
1782	Simpson, J.
1782	Uwins
1782	Williams, E.
1783	Cox
1783	Geddes
1783	Prout
1784	De Wint
1785	Knight, J. B.
1785	Wilkie
1785	Witherington
1786	Fraser
1786	Haydon
1786	Hilton
1786	Jones
1786	Mulready
1787	Etty
1787	Fielding
1787	Nasmyth, P.
1788	Baily
1788	Collins, W.
1788	Gordon
1788	Owen
1789	Turner, W.
1789	Good
[1789]	Martin
[1790]	Blake, B.
1790	Gibson
1790	Hand
1790	Hunt, W. Henry
1791	Gastineau
1791	Linton
1792	Cruikshank
1792	Linnell
1793	Danby
1793	Eastlake
1793	Stanfield
1794	Bell, J. Z.
1794	Crome, J. B.
1794	Leslie, C. R.
1794	Newton
1794	Stark, J.
1794	Ross
1794	Wyatt
1795	Behnes
1795	Herring
1796	Campion
1796	Poynter, A.
1796	Roberts
1797	Smith, F. W.
1798	Harding
1798	Rippingille
1798	Williams, P.
1799	Calvert
1799	Landseer, C.
1799	Lee
1800	Boxall
1800	Cattermole
1800	Holland
1800	Hurlstone
1800	Lane
1800	Pyne

BRITISH SCHOOL—*continued.*

Date.	*Name.*
1800	Webster
1801	Woodward
1802	Bonington
1802	Lance
1802	Landseer, E.
1802	Tayler
1803	Allen
1803	Chambers
1803	Cooper
1803	Knight, J. P.
1804	Redgrave
1805	Lewis, J. F.
1805	Palmer
1806	Dyce
1806	Haghe
1806	Hart
1806	Maclise
1806	Penley
1806	Scott, D.
1807	Poole
1807	Weekes
1808	Sleap
1809	Richmond, G.
1810	Herbert
[1811]	Joseph
1811	Bennett
1811	Cooke
1811	Creswick
1811	Scott, W. B.
1811	Willcock
1812	Callow
1812	Lear
1812	Müller
1813	Branwhite
1813	Marshall
1813	Thomas, J.
1815	Johnston, A.
1816	Egg
1816	Ward, E. M.
1817	Armitage
1817	Dadd, R.
1817	Dalziel, E.
1817	Gilbert, J.
1817	Harral
1817	Horsley
1817	Phillip
1817	Stevens
1817	Watts
1818	Foley
1818	Haden
1818	Mason
1818	Vacher
1818	Waterford
1819	Frith
1819	Hook
1819	Ruskin
1820	Pickersgill, F. R.
1820	Sant
1820	Tenniel
1821	Brabazon
1821	Brown, F. M.
1821	MacCallum
1821	Seddon, T.
1821	Smetham
1822	Bough
1822	Dighton
1822	Douglas, W. F.
1823	Archer
1823	Dalziel, T.
1823	Edwards
1823	Goodall
1823	Keene
1823	Windus
1824	Burton
1824	Robinson, J. C.
1824	Thomas G. H.
1825	Collinson
1825	Foster
1825	Hayes
1825	Nicol
1826	Faed
1826	Martineau
1827	Deverell
1827	Hunt, W. Holman
1827	Robinson, F. C.
1827	Seddon, J. P.
1828	Armstead
1828	Collins, C. A.
1828	O'Neill
1828	Rossetti
1828	Wade
1828	Wells
1829	Knight, C. P.
1829	Millais
1829	Stanhope
1830	Brett
1830	Hunt, A. W.
1830	Inchbold
1830	Leighton
1830	Wallis
1831	Bridell
1831	Hone
1831	Leader
1831	Moore, H.
1831	Webb, P.
1831	Wells, J. M.
1832	Aumonier
1832	Halswelle
1832	Hughes
1832	Johnson
1832	Sandys
1833	Boughton
1833	Burne-Jones
1833	Calderon
1833	Cole
1833	Davis, H. W. B.
1834	Boehm
1834	Clark
1834	Morris
1834	Siddall
1834	Storey
1834	Whistler
1835	Butler, S.
1835	Carter S. J.
1835	Holmes, R. R.
1835	Leslie, G. D.
1835	Orchardson
1835	Yeames
1836	Alma-Tadema
1836	Graham
1836	Houghton
1836	Poynter, E. J.
1836	Haynes-Williams
1837	Carter, H.
1837	Griffiths
1837	Legros
1837	Ridley
1837	Knight, J.
1838	Holloway
1838	Prinsep
1839	Farquharson, D.
1839	McWhirter
1839	Pettie
1840	Collier, T.
1840	Dunbar
1840	Riviere
1840	Smythe, L. P.
1840	Solomon
1840	Stone
1840	Walker
1841	Fisher, M.
1841	Hemy
1841	Hunter, C.
1841	Macallum, H.
1841	Moore, A.
1841	North
1842	Knight, J. W. B.
1842	Pinwell
1842	Somerscales
1843	Lawes-Witteronge
1844	Fildes
1845	Calthorp
1845	Crane
1845	Fulleylove
1845	Holl
1845	McLachlan
1845	Potter
1846	Caldecott
1846	Millet
1846	Woods
1847	Brock
1847	Garstin
1847	Parsons
1847	Peppercorn
1847	Roussel
1847	Stevenson, R. A. M
1847	Swan
1848	Douglas, E.
1848	Gow, A. C.
1848	Lanteri,
1848	Macbeth
1849	Dalziel, E. G.
1849	Herkomer
1849	Lucas
1849	Waterhouse
1850	Bates
1850	Corbet
1850	Gregory
1850	Lemon

BRITISH SCHOOL—*continued.*

Date.	*Name.*
1850	Thornycroft
1850	Waller
[1850]	Webb, J.
1850	Waterlow
1851	Charles
1851	Lawson
1851	Reid
1852	Abbey
1852	Ford
1852	Rivers
1853	Dicksee
1854	Sadler
1854	Thomas, J. H.
1855	Hatherell
1855	King, Y.
1855	MacGregor
1855	Melville
1855	Stanley
1856	Kennington, T. B.
1856	Rich
1856	Sargent
1857	Bramley
1857	Noble
1857	Smith, S. R. J.
1858	Kerr
1859	Hacker
1859	Strang
1859	Stott, E.
1860	Frampton
1860	Hopwood
1860	Osborne
1861	Crawhall
1861	Holroyd
1862	Bundy
1862	Shannon, J.
1863	Maitland
1864	Draper
1864	Fox-Pitt
1864	Gulich
1864	May
1864	Studd
1865	Morrice
1865	Pickard
1866	Briggs
1867	Colton
1868	Conder
1868	Furse
1870	Alexander
1872	Brough
1872	Beardsley
1872	Wood
1873	Sims
1874	Craig
1878	Gore
1878	Gilman
1878	McEvoy
[1884]	Glendening
1885	Unwin
1886	Lightfoot
1887	Innes
1914d.	Currie

II.—Living Artists in Alphabetical Order.

Adams
Appleyard
Bayes, G.
Bayes, W.
Bell, R. A.
Beerbohm
Bell, V.
Bomberg
Bone
Brangwyn
Brown, A.
Brown, F.
Brown, M.
Burn
Butler, E.
Butler, M.
Cameron
Cheston, C. S.
Cheston, E.
Clark
Clausen
Cockram
Collier, J.
Connard
Cowper
Cundell
Dadd, F.
Davis, M.
Dick
Dixon
Donaldson
Dressler
Drury
Elwell
Emanuel
Epstein
d'Erlanger
Farquharson, J.
Fehr
Fisher, S. M.
Forbes
Friedenson
Gere, C.
Gere, M.
Gertler
Gilbert, A.
Gilbert, C. W.
Gill, C.
Gill, E.
Ginner
Goodwin
Gotch
Gow, M.
Grant
Greaves
Greiffenhagen
Guevara
Hall, O.
Hall, E. C.
Hartwell
Hatherell
Hayward
Henderson
Holmes, C. J.
Housman, C.
Housman, L.
Hughes-Stanton
Hunt, W.
Hunter, J. Y.
Jack
Jagger
John, A. E.
John, G.
John, W. G.
Kelly
Kemp-Welch
Kennington, E.
Knights
Lamb
Laszlo
La Thangue
Lavery
Leslie, A. J.
Lewis, A. N.
Lion
Logsdail
MacColl
McEvoy
MacKennal
Manson
Maundrell
Merritt
Muirhead
Munnings
Murray
Nash, J.
Nash, P.
Nevinson
Nicholson
Nisbet
Olsson
Orpen
Parker
Parton
Peacock
Pegram
Philpot
Pissarro
Platt
Pomeroy
Rackham
Reynolds-Stephens
Ricketts
Rooke
Rothenstein
Rushbury
Russell
Sands
Shackleton
Shannon, C.
Short
Sickert
Simmonds
Small
Speed
Spencer-Pryse
Stark, R.
Steer
Stevenson, J. A.
Stokes
Strudwick
Swynnerton
Taylor, L. C.
Taylor, W.
Thomson, G.
Toft
Tonks
Tuke
Turner, A.
Walker, E.
Wardle
Watson
West, J. W.
Wheatley, G.
Wheatley, J.
White
Wiens
Wyllie, W. L.

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80	Gainsborough
99	Wilkie
100	Copley
105	Beaumont
106–107	Reynolds
108	Wilson
109	Gainsborough
110	Wilson
111	Reynolds
112–118	Hogarth
119	Beaumont
120	Beechey
121	West, B.
122	Wilkie
123	Williams, E.
124	Jackson
126	West, B.
128	Reynolds
129	Lawrence
120	Constable
131–132	West, B.
133	Hoppner
136	Lawrence
139	Kaufmann
142	Lawrence
143	Reynolds
144	Lawrence
162	Reynolds
171	Jackson
178	Hilton
182	Reynolds
183	Philips
185	Reynolds
188	Lawrence
217	Stuart
220	Stuart
229	Stuart
231	Wilkie
233	Hoppner
241	Wilkie
267	Wilson
273	Kneller
301–304	Wilson
305–307	Reynolds
308–311	Gainsborough
312	Romney
313–314	Scott, S.
315	West, B.
316	Loutherbourg
317–322	Stothard
323	Bird
324–325	Lawrence
326	Jackson
327	Constable
328–332	Wilkie
333–338	Hilton
339	Philips, T.
340–348	Callcott
349	Howard
350	Thomson, H.
351–352	Colins, W
353–354	Newton
355	Geddes
356–366	Etty
367–368	Shee
369–372	Turner, J. M. W.
373	Allan
374	Bonington
375–376	Briggs
377	Clint
378	Good
379	Müller
380–381	Nasmyth, P.
382	Simpson
383–384	Wyatt
385–386	Ward, J.
387–388	Uwins
389–392	Jones, G.
393–396	Mulready
397–399	Eastlake
400–401	Roberts
402–403	Leslie, C. R.
404–407	Stanfield
408	Landseer, C.
409–415	Landseer, E.
416–417	Pickersgill, H. W.
418–419	Lee
420–421	Withington
422–423	Maclise
424	Hart
425	Herbert, J. R.
426–427	Webster
428	Redgrave
429	Creswick
430–432	Ward, E. M.
433–434	Williams, P.
435–436	Cooper
437	Danby
438–439	Linnell
440	Lane
441–443	Lance
444	Egg
445	Pickersgill, F. R.
446	Horsley
447–448	Cooke
449	Johnston, A.
450–451	Goodall
452	Herring
453	Fraser
454–455	Rippingille
456	Haghe
458–562	Turner, J. M. W.
563	Seddon, T.
601	Boxall
603–609	Landseer, E.
610–612	Landseer, C.
613	Leslie, C. R.
614	Etty
615	Frith
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* The oil paintings in the Turner Collection are included in the Numerical Index. For further particulars *see* Supplementary Catalogue of the Turner Collection.

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759 Armitage
760 Gainsborough
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785 Lawrence
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789 Gainsborough
791 Pickersgill, H. W.
792 Barker
793 Martin
795 Cruikshank
799 West, B.
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813 Turner, J. M. W.
885–892 Reynolds
893 Lawrence
894 Wilkie
897 Crome
898 Eastlake
899 Daniell
900 Hoppner
917–919 Good
921 Wilkie
922 Lawrence
925 Gainsborough
926 Crome, J.
1016 Lely
1026 Opie
1027–1028 Singleton
1029 Linton
1030 Morland, G.
1037 Crome, J.
1038 Mulready
1039 Barker
1040 Müller
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1044 Gainsborough
1046 Hogarth
1064 Wilson
1065–1066 Constable
1067 Morland, G.
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NATIONAL GALLERY, MILLBANK

ILLUSTRATED GUIDE

BRITISH SCHOOL

MDCCCCXXVIII

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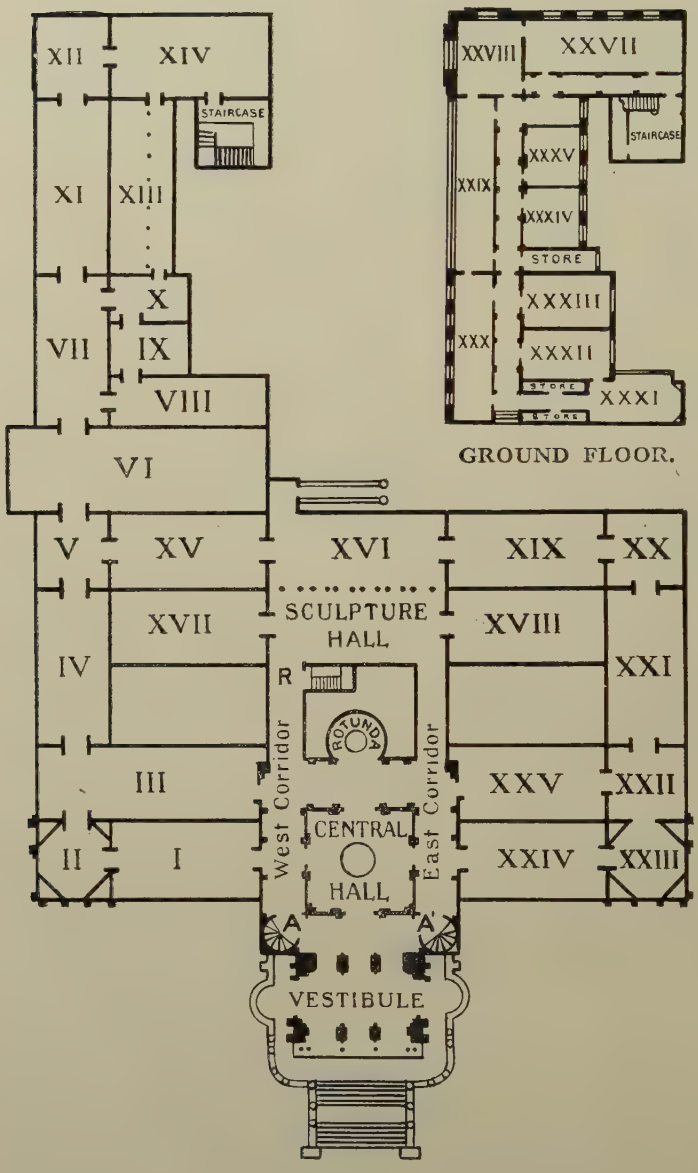
PLAN OF THE GALLERY



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At A and A[1] Central Hall Corridors are staircases leading up to the Balcony and Gallery XXVI, and down to Gentlemen's and Ladies' Lavatories.

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THE pictures are hung, for the most part, in chronological sequence, beginning with the eighteenth-century paintings in Gallery I, and the visitor may follow the course of British Art from Hogarth to the present day by passing through Galleries I, II, III, IV, V, XV, XIX, XX, XXI, XXII, XXIII, XXIV and XXV in sequence, these Galleries being arranged in a continuous outer line round the Central Sculpture Hall, Gallery XVI, from which the Watts Gallery XVII, and the Stevens Gallery XVIII, open separately. The Turner Wing, Galleries VI to X, opens out of Gallery V; and beyond the Turner Wing, opening out of Gallery VII, are the Modern Foreign Galleries XI-XIII, and the Sargent Gallery XIV.

The majority of paintings acquired under the terms of the Chantrey Bequest are exhibited in Galleries V, XV, XVIII, XIX, XXIV and XXV, and the sculpture in Galleries XVI and XXIII.

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Lecture Guide to the National Museums and Galleries of London. Published monthly. 4d.

An Illustrated Guide: British School. 2s net. Post free 2s. 4d. Foreign countries 2s. 6d.

Catalogue of the Modern Foreign School. 1s. net. Post free 1s. 3d.

In addition to these, Catalogues of Temporary Loan Exhibitions are frequently published during such exhibitions.

All orders must be addressed Secretary, National Gallery, Millbank, S.W.1.

PREFACE

THE collections at Millbank are arranged according to date, the sequence being varied by galleries devoted to water-colours and to individual artists, such as Blake, Watts and Alfred Stevens. The Guide follows this arrangement, chapters being devoted to Eighteenth Century Portraiture, the Landscape of the Eighteenth and Nineteenth Centuries, the 'Genre' painting of the same period, the Pre-Raphaelite and Aesthetic Movements, Later Nineteenth-Century Painting and Contemporary Art, and there are sections on Sculpture and Black and White. Blake, Watts, Alfred Stevens and Turner are treated fully in separate chapters in view of the fact that exceptionally comprehensive collections of the works of these artists are special features of the gallery.

A comprehensive survey of Modern British Art as a whole is aimed at in this Guide, but the incompleteness of the Collection at Millbank has inevitably imposed limitations, particularly in respect of the illustrations, many artists not being represented at all and others not by their best works.

Considerations of space make it impossible to refer to every picture, but the most important artists, schools, and tendencies are dealt with, and frequent references are made to particular works in the collection and also, in certain cases, to specially important pictures elsewhere. The chief reference to each artist mentioned is given in the index at the end.

The Director is indebted to many works on art and artists in compiling this brief guide, and it is impossible to mention every debt ; but special acknowledgment must be made in the case of Sir Walter Armstrong's concise and useful collection of facts in *Art in Great Britain and Ireland, Ars Una* Series, and above all to the illuminating criticism contained in Mr. D. S. MacColl's *Nineteenth Century Art*. The sections on Turner and Stevens, also, are largely based on material contributed to the catalogues by Mr. MacColl during his Keepership of the Gallery.

Information for Visitors

The Gallery is open to the public free from 10 a.m. until dusk (Sundays from 2 p.m. until dusk), excepting Tuesdays and Wednesdays, which are Students' days, when an admission fee of 6d. is charged. The Gallery is closed on Christmas Eve, Christmas Day and Good Friday.

The Gallery may be reached in ten minutes from Trafalgar Square by buses 88, 51, 32, or in five minutes from Victoria by tram to Vauxhall Bridge.

There is a Refreshment Room open in the Basement of the Gallery, and large parties can be catered for if due notice is given.

The Official Guide delivers lectures every morning, except Sundays, at 11 a.m. and 12 noon. Particulars will be found on the notice board in the Entrance Hall. Special lectures at other hours at a charge of five shillings can be arranged by writing to the Official Guide.

All applications for the admission of Students, and all questions relating to publications and photography, should be addressed to the Secretary.

Catalogues, Photographs and Postcards may be obtained from the Stall in the Entrance Hall.

HISTORY OF THE GALLERY

THE National Gallery, Millbank, otherwise known from the name of its founder as the Tate Gallery, is a section of the National Gallery, Trafalgar Square, and was controlled by the Board of the National Gallery with a separate Keeper until 1917, when a separate Board was constituted for the administration of its affairs and the acquisition of works of British Art of the last hundred years, and the Keeper became Director.

The first active step towards the establishment of a separate Gallery of British Painting and Sculpture was taken by Sir Francis Chantrey, who left a fortune, now producing about £2,000 annually, to be expended in the purchase of ' Works of Fine Art of the highest merit in sculpture and painting that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works.' The money was to be expended by the Council of the Royal Academy for the purpose of forming and establishing a public national collection of British Fine Art. No part of the money, however, was to be expended on a building, as Chantrey confidently expected that the Government would provide a suitable building when the collection became of sufficient importance. The bequest became effective on the death of Lady Chantrey in 1876. The purchases made were first exhibited at South Kensington, but when Sir Henry (then Mr.) Tate's original offer of a collection of Modern British pictures was supplemented by the further gift of a Gallery at Millbank in 1897, an arrangement was made by which the Chantrey purchases were also to be housed there. Since the appointment of four artists as additional Trustees in 1920, an experimental plan of co-operation with the Board has been sanctioned by the Council of the Royal Academy, by which purchases under the terms of the Chantrey Bequest are made through recommendation to the Council by a Committee consisting of three members of the Council and two members of the Board of the National Gallery, Millbank.

The creation of a separate Board and the conversion of the collection into one representing British Art in the fullest sense, instead of, as heretofore, only Modern British Art, resulted from recommendations made in 1915 by a Committee of the Trustees of the National Gallery.

In addition to 67 pictures, Sir Henry Tate presented two bronze statues and one in marble ; further gifts and bequests, including a portrait of Sir Henry Tate by Herkomer, were made by the late Amy, Lady Tate. The bust of Sir Henry Tate in the Central Hall was presented to the Gallery by a body of subscribers in 1898.

The building at its opening consisted of seven galleries and a central hall on the ground floor, a balcony under the dome on the first floor, and a gallery over the vestibule. Two years later (1899) Sir Henry completed his scheme by the addition of eight more galleries and a large sculpture hall.

In addition to Sir Henry Tate's gift and the Chantrey purchases, amounting in 1924 to about 292 works, many other gifts have been received, amongst which may be mentioned the Watts Gift of 18 pictures in 1900, the Henry Vaughan Gift of 24 pictures and 3 statues in 1900, and the Sir Joseph Weston Gift of 73 water-colours by W. J. Müller in 1908.

In 1910, when the Turner Wing at Millbank, generously presented by Sir Joseph Duveen, sen., was opened, a large portion of the Turner Collection was transferred from Trafalgar Square.

With a view to securing more space for pictures of the first rank at Trafalgar Square, many works of the British School have been transferred to Millbank, including 54 pictures from the Vernon Gift in 1897, when the Tate Gallery was opened, and more than 200 works in 1919, as a result of the recommendation of the 1915 Report. By the new arrangement only a comparatively small collection of selected masterpieces, sufficient to represent the British School on the same footing as those of other countries, is retained at Trafalgar Square, the relation of the two Galleries being thus similar to that of the Louvre and the Luxembourg.

There is no Government Grant to the Gallery for the acquisition of Modern Pictures, British or Foreign, but since 1917, the Clarke Fund, amounting to £576 annually, has been placed at the disposal of the Board by the Trustees of the National Gallery. Only 39 pictures, at a cost of £27,000, have been purchased out of the taxpayers' money, these being pictures transferred from Trafalgar Square. The bulk of the collection consists of purchases out of the Chantrey and other funds, or is the result of gifts and bequests from private donors, such as Sir Henry Tate and Sir Joseph Duveen, or from public bodies, such as the National Art-Collections Fund and the Contemporary Art Society.

The need for a Gallery of Modern Foreign Art had long been apparent, the absence of any such gallery militating against the acquisition of pictures; and in 1916, in connection with the bequest of 39 modern foreign paintings from Sir Hugh Lane, a public-spirited offer to build a gallery from Sir Joseph Duveen was accepted, and three galleries for Modern Foreign Art, together with one for works by John S. Sargent on the main floor, with five additional galleries on the ground floor, have been erected on the vacant site, reserved by the Government for extensions, behind the Turner Wing, and were opened by His Majesty the King in June 1926. A further generous offer to hand over to a body of Trustees the sum of £50,000 for the acquisition of Modern Foreign pictures, particularly by French artists of the later part of the nineteenth century, from Mr. Samuel Courtauld was accepted by the Board in 1923, and more than twenty paintings have already been purchased, amongst which are important works by Manet, Renoir, Degas, Monet, Van Gogh, and Seurat. Thanks to this fund there is the prospect that a representative collection of Modern Foreign Art, not unworthy of the nation, may at last come into existence.

SECTION I

GALLERIES I AND III

PORTRAITURE: EIGHTEENTH CENTURY

THE paintings of the eighteenth century hung in these Galleries afford an interesting and fairly representative idea of the earlier British School, as far as the very limited number of pictures allows, but to obtain at all a complete view it is necessary to study the larger collections at Trafalgar Square, Hertford House, Dulwich, and the National Portrait Gallery; and, in addition, for the earlier periods, the collections at Windsor, the Victoria and Albert Museum, the Society of Antiquaries, and many private collections. Gallery I does, however, serve admirably as an ante-room to the other galleries containing the works of later periods of British Art, which are more completely represented at Millbank; and three outstanding masters of the eighteenth century—Hogarth, Reynolds and Gainsborough—can be seen at the height of their achievement, while many secondary artists are represented by characteristic works.

The break with the earlier English tradition, due to the Reformation, had been complete, and when national art at last revived in the eighteenth century the older imaginative impulses, Christian and Pagan, were at their lowest ebb. The immediate sources of the revival were, on the one hand, the bourgeois 'genre,' and homely landscape and seascape of Dutch seventeenth-century art, which the political connection through William III had helped to make familiar, and, on the other, the aristocratic tradition of portraiture derived from the Flemish Van Dyck and his successors, Lely and Kneller, though some faint traces of Holbein's influence survived amongst the descendants of his pupils.

Of seventeenth-century portraiture the only examples at Millbank are a Lely and two portraits of women by Cornelius Johnson (1593-1664), also called Janssen van Ceulen, who was probably trained under Marc Ghaeraedts, though he was born in London, and signed a picture now in the Rijks Museum, Amsterdam, 'Corns. Johnson Londini fecit, 1648'; *Cornelia Remoens* (No. 1321) is an adequate, refined piece of portraiture of the Van Dyck-Dobson School, but somewhat dull in colour. *The Portrait of a Girl* (No. 1016) by Sir Peter Lely (1618-1680), with its unusually full colour scheme and parrot, recalls Jordaens. Lely to be appreciated, however, must be seen in his fine series of portraits of admirals at Greenwich, and of court beauties, particularly Lady Bellasys, at Hampton Court, in which his capacity for design and breadth of execution are clearly manifest. Coming to England in 1641, just in time to feel Van Dyck's influence and succeed to his patrons, he evolved a somewhat superficial but elegant style, typical of the decadent period in which he worked. Neither Sir Godfrey Kneller, the facile Lübeck painter, who succeeded to Lely's clientèle, nor the British-born painters of the Van Dyck School—

William Dobson, Henry Stone, George Jamesone, Robert Walker and Samuel Cooper—are as yet represented at Millbank.

To William Hogarth (1697-1764) belongs the honour of once more giving individual expression to the British genius in painting. In him the national characteristics of sturdy commonsense and loathing for pretence were combined with a draughtsman's and painter's power, seen at their highest in such works as the *Shrimp Girl* (No. 1162, N.G.) and *Simon Fraser* (No. 216, N.P.G.), 1746, but manifest also, along with his gift for drama, in the works at Millbank. Hogarth's attacks on the fashionable cult of the period for 'High Art,' and what he termed 'Black Masters'—dismal, dark subjects, neither inspiring nor entertaining,—were justified by many of the bombastic attempts of his contemporaries; but his limitations in understanding the possibilities of imaginative art are painfully apparent in his own attempts at it, such as the mural paintings, *The Good Samaritan*, and *The Pool of Bethesda* at St. Bartholomew's Hospital (1736), and the gigantic, dreary altar-piece for St. Mary Redcliffe, Bristol (1756). His *Sigismonda Mourning over the Heart of Guiscardo* (No. 1046), 1754, of which he himself thought highly, while of fair technical competence, reveals a sad mediocrity of poetical imagination.

Born in London and trained as an engraver, he gained a quick precision of draughtsmanship which served him well, when, in 1728, he turned to oil painting. That Hogarth, with his training as an engraver, should have revealed at once such an easy mastery of the qualities of paint—suave at times, vibrant at others—is only another proof of his outstanding genius. Though he was, perhaps, to some extent influenced, particularly in his large mural paintings, by Sir James Thornhill (1676-1734), whose daughter he married, Hogarth owed most to the school of domestic 'genre' evolved by the Dutch painters in the seventeenth century. In France, with Antoine Watteau (1684-1721) and J. B. Simeon Chardin (1699-1779) this homely 'genre' had been given a poetic or tender, domestic turn; in the theatre-dominated atmosphere of eighteenth-century Venice, Pietro Longhi (1702-1785) and Francesco Guardi (1712-1793) lent it a touch of satire, thus affording a lively comment on the artificial, aristocratic life of the times and securing for it a popular vogue throughout Europe, but we find the closest counterpart to Hogarth in Cornelis Troost (1697-1750) of Amsterdam, though he lacked the grip of Hogarth's biting satire.

Hogarth, beginning with small conversation pieces such as the *Wanstead Assembly* and theatrical subjects such as the scene from Gay's *Beggar's Opera* (No. 2437), went on to the more ambitious series of moralities, *The Harlot's Progress* (1731), *The Rake's Progress* (1735), (Soane Museum), and *Marriage à la Mode* (No. 113-118) in 1745; the fellow-countryman of Bunyan, he felt impelled to add a moral to the Dutch 'genre' subject of roistering or family life, in which he evidently took pleasure, but his moral themes are somewhat crudely obvious and, in the narrative series, approach the complexity of a novel and require a literary text, while he was too unconventional for the taste of the cultivated amateurs of his day, so that Horace Walpole declared that 'as a painter he had slender

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merit.' Yet his natural endowment as a painter was so great and his gift for dramatic invention and the just rendering of varied character so vivid, that the narrative framework, more proper to literature, called out rather than hindered his powers. Hogarth may, indeed, be compared with Tolstoi; both were endowed, the one as a draughtsman and the other as a writer, with a consummate gift for noting and recording, almost subconsciously it would appear, the emotions and gestures of humanity in every rank, and both tried to impose, upon the top of their searching curiosity, a somewhat arbitrary moral message. This, at times, contorted their work, but never completely subdued their imperious instinct for penetrating to and recording what is characteristic in humanity.

To appreciate Hogarth's creative power of adding to the perceptions of men, it is only necessary to look at some of the subsidiary figures in his scenes, such as the indignant apothecary and the half-witted serving-man in *The Death of the Countess* and the tired man-servant in Scene II, and compare them with the figures of such an admirable painter of 'genre' even as Wilkie. All Wilkie's figures express emotions perfectly suited to the scene, but they add very little to what we already know ourselves. Hogarth's characters, like Tolstoi's, add to our range of perception; they surprise us, but, once revealed, we recognise them as true to life.

In spite of the rather involved story of *Marriage à la Mode,* Hogarth succeeds in giving this tragedy of worldly materialism universal significance by his dramatic intensity and apt, illustrative detail, and sweeps us along from the first scene to the last as he unrolls the drama with awesome

inevitability. Judging by the types he selects and the almost sympathetic attractiveness lent, somewhat unexpectedly, to the young nobleman in the scenes *Shortly after Marriage* and *The Visit to the Quack Doctor*, as also to the young girl in that scene, the painter would seem to have had sympathy for the failings of youth ; it is on the sordid materialism of the Countess's merchant father, when he is selling her in *The Marriage Contract*, or pulling off her ring as she is dying, and on the idiotic affectations of idle aristocrats that he vents his bitterest scorn. The bourgeois Countess scarcely seems to interest him, except for a passing gleam of involuntary appreciation of her prettiness in the rendering of the sensuous glance of her narrowed eyes in Scene II, and again in the pale disarray of her tragic death, and he makes little of her in the scene where the Earl is killed ; he does not even trouble to maintain a likeness throughout, her hair varying in tint from dark to auburn.

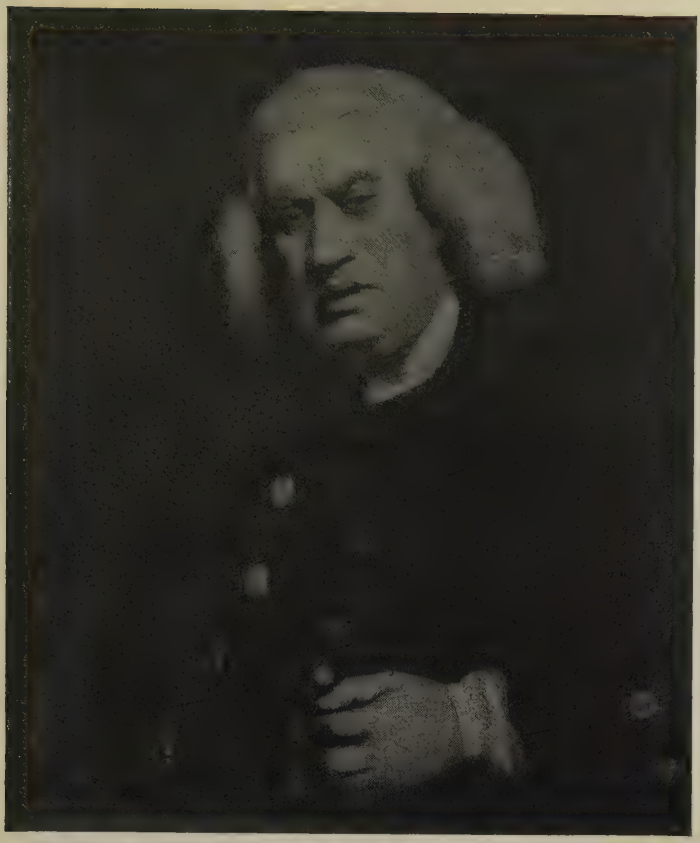
None of the other works by Hogarth at Millbank are of the first rank, and to appreciate the full ' bravura ' of his brushwork it is necessary to study the *Shrimp Girl* and other paintings at Trafalgar Square, though *The Portrait of Bishop Hoadley of Winchester* (No. 2736), 1741, is a dashing, vigorous piece of work in which, as often with Hogarth, the whites have taken on a transparent filminess with time. The portrait of *Lavinia Fenton* as Polly Peachum (No. 1161) is competent, but not specially characteristic, and the Act III from the *Beggar's Opera* (No. 2437), 1728-9, of which there are other versions, is not as interesting as certain others of his theatrical subjects.

Hogarth had the courage and energy to break with the conventional art of Lely and Kneller, and to organize a return to reality by means of his pen as well as his brush, publishing in 1753 a statement of his views on art in *The Analysis of Beauty*, and he succeeded in giving substance to such resistance to foreign influence as still lingered amongst native painters, deriving their art from the Holbein tradition and the miniature painters, Hilliard and the Olivers.

Joseph Highmore (1692-1780), a pupil of Kneller, who made a special study of Rubens' works, is best known for his portraits ; but he also, like Hogarth, painted ' conversation pieces,' and is represented here by two of the twelve pictures which he painted to illustrate Richardson's *Pamela*, (Nos. 3573-6).

A Garden Party (No. 1982), by Charles Philips (1708-1747), is a characteristic example of the average ' conversation piece ' of the time, and by comparing this quaint little picture with Hogarth's work we get some measure of the latter's genius.

Hogarth, Reynolds and Gainsborough are the eighteenth-century British artists best seen at Millbank, and it happens that they represent three of the most characteristic types of the national character ; Hogarth is the rebel against the powers that be, while in Sir Joshua Reynolds (1723-1792) we have one who is on the side of authority—master in a world made for his use and well suited to the exercise of his activities. Reynolds, a dignified and accomplished man of the world, greatly gifted and completely trained, first as the pupil of Hudson and Gandy, and later by three years' study in



887 DR. SAMUEL JOHNSON REYNOLDS

Italy, followed by visits to Holland and Flanders, was able to assimilate the best elements of earlier tradition. He brought to English painting the richness of colour and texture that he found in Titian and Rembrandt, thus providing a native equivalent for the art that had long been supplied from abroad by foreign painters from Holbein and Van Dyck to Lely and Kneller.

As a very adequate President of the newly founded Royal Academy, 1768, he was able to concentrate the scattered art impulses already working in England, and, both by his practice of painting and by his learned and stimulating *Discourses on Art*, delivered between 1769 and 1790, he succeeded in giving them a distinctly national stamp.

Art, which had at first served the Church and then the courts of princes, had been diverted to the representation of the life of the people by the Dutch seventeenth-century painters, with a predilection for scenes of somewhat coarse revelry; Reynolds directed its attention with very happy results to the drawing-room and the nursery, and succeeded in transferring to the presentation of the family life of the gentry something of the sweetness of the earlier religious art, and "the English nobles and squires of his time in their bloom, as a ruling, fighting, sporting class, complete and unbroken not only in power and wealth but in grace of life were mirrored

on his canvas." The stock, as may be seen in the types on the walls of this gallery, had improved since Hogarth's time under the test of wider responsibilities and heroically conducted wars, while increasing wealth provided greater means for the refinements and graces of life. Reynolds, who first set up business at Plymouth Dock, did full justice to the finest types of a heroic age. While there is nothing equal at Millbank to *Lord Heathfield* (No. 111, N.G.) or *Two Gentlemen* (No. 754, N.G.), the portrait of *Admiral Keppel* (No. 886), 1780, with whom Reynolds sailed to Italy in 1749, is an admirable example, with its handsome antithesis of red and blue colour, of his power to depict men of action, and *Lord Ligonier* (No. 143) is an imposing equestrian portrait with an excellent silhouette. Reynolds had, moreover, a rather surprising appreciation for character and originality in all ranks, and his *Dr. Samuel Johnson* (No. 887) is worthy of the subject in its sturdy, umbrageous dignity. Reynolds' renderings of women and children are not unworthy to set beside the ever-recurring theme of Christian Art ; *Mrs. Hartley and Child* (No. 1924) and *Robinetta* (No. 892) are admirable examples of his sweetness and charm in these lighter themes, and it is in this direction, rather than in his deliberate attempts at reproducing ' High Art '—successful as some of these, such as the *Holy Family* (No. 78 A., N.G.) are—that Reynolds' influence was most beneficial. He had naturally a gift for design, and reinforced this by his knowledge of the methods of picture building evolved by the Italians, but he showed at times a certain emptiness of modelling and drawing beneath the rich colour of his surfaces and his reading of the character of his sitters betrays the slightly cold reserve of conscious intellectual study rather than the quick intuition of Gainsborough's instinctive sympathetic interpretation. His variety and invention were remarkable, however, and when the demands of his enormous practice permitted him to give full time and attention, he could produce such masterpieces as the *Nelly O'Brien* of the Wallace Collection.

Thomas Gainsborough (1727-1788), the third great English painter of the eighteenth century, was a very different type from the Olympian Reynolds and the sturdy Hogarth, but also representative of one strain in the national character, which, though less common, is a type that keeps recurring, somewhat surprisingly, in our apparently matter-of-fact race and has provided many of our most typically national geniuses, whether in art, literature or the life of adventure. Gainsborough owed less to his brain and conscious learning than Reynolds and more to instinct, which seemed to function almost subconsciously.

Though born in modest rank, the son of a clothier, he was a natural aristocrat, and responded to all that was lovely and exquisite, but, while individual and original, he was no originator and, had not his patron, Thicknesse, pressed the move to Bath, he might have remained at Ipswich all his life, painting Dutch landscapes and provincial portraits. Once at Bath, after 1760, in the midst of, perhaps, the finest society England has ever produced—meeting heroic men and lovely women, and beholding the masterpieces of his beloved Van Dyck at Wilton and other country seats of his patrons—Gainsborough expanded to the full ; and for the rest of his life

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at Bath, and after 1774 in London, until his death in 1788, he divided the honours as an equal with the puzzled and rather grudgingly admiring Reynolds, who is reported to have said that Gainsborough had the painter's eye, but not the painter's mind.

Gainsborough was influenced in youth by Dutch pictures which he saw in Suffolk, and by the figure drawing of Hubert Gravelot and by Hayman, with whom he worked in London, 1742-45, but, curiously enough, the French influence is not very apparent until he went to Bath in 1760, and he probably owed most of all in his portraits to Van Dyck, and at his death several copies after Van Dyck were found in his studio. Gainsborough was an admirable draughtsman, though he seemed to owe more to inspiration than to orthodox training, and, when he came to portraiture, he used "the same fluttering touch learnt in sketching trees and skies," and to this impromptu drawing he applied a direct quality of paint, which he handled with the freedom of crayon, obtaining a luminosity of colour not met with amongst his contemporaries, and this method of painting has preserved his works in a wonderful way. Gainsborough's was a selective nature, and his range of interests was narrower than Reynolds', while he lacked the active invention for pure fantasy or idyll which Watteau possessed; but when he met loveliness actually incarnated

in a living woman or child, or in a woodland glade, he seized it with swift sureness of instinct, as in *The Painter's Daughters* (No. 1811, N.G.), *The Morning Walk* (Rothschild Collection), *The Mall, The Miss Linleys* (Dulwich), and *Mrs. Graham as a Housemaid* (No. 2928, N.G.). Set pieces such as *The Baillie Family* (No. 789, N.G.) and *Mrs. Siddons* (No. 683, N.G.) with her formidable length of nose fettered him ; but his *Parish Clerk* (No. 760) is almost as fine an interpretation of character as Reynolds' *Dr. Johnson*, though the method of the two artists is as far apart as the character of their sitters. *Musidora* (No. 308), in which there is greater pre-occupation with the nude than is usual in Gainsborough's work, was probably painted some time after he came to London and took up his residence at Schomberg House, and it has been suggested that Emma Lyon, who, as Lady Hamilton, was painted so often by Romney, may have been the model, as she was after 1781 living there as the servant of a Dr. Graham, who shared the house. In this portrait the graceful French influence is specially noticeable. Gainsborough often painted animals also, and Nos. 1483 and 1484 show his skill in this branch of art ; his work in landscape will be referred to with that of the other landscape painters.

The splendid example of Reynolds and Gainsborough gave a focus to a national school of portraiture which contained many able painters, gifted with charm and facility, but they were men of shallower mind—less balanced and less richly endowed—and into their work fashion entered more and more.

George Romney (1734-1802) is the most considerable of them. A provincial, with little training, he never acquired the scholarship of Reynolds, and his mannered drawing was far inferior to Gainsborough's, but his ambitious industry, combined with a happy fortune in exploiting the charm of beautiful women, such as Lady Hamilton, secured for him a success of fashion hardly less than that of his greater contemporaries. His special gifts lay in a feeling for rhythmical design and breadth, and he owed something to the relief designs of Greek vases which Emma Hamilton imitated in poses for him. He came to London in 1762, and *Jacob Morland* (No. 1906), with its small scale full-length silhouette figure, painted about 1763, still shows his earlier provincial manner, which was scarcely superior to that of many other local practitioners.

In 1773 Romney visited Italy, remaining there two years ; he returned to London in 1775 and divided the patronage of the town with Reynolds and Gainsborough, but never exhibited at the Royal Academy or became a member ; *Mrs. Mark Currie* (No. 1651), 1789, is an admirable example of his gift for painting a pretty woman, but *Mr. and Mrs. Lindow* (No. 1396) reveals a certain basic mediocrity which is evident in his work when the charm of spontaneity and colour failed.

Allan Ramsay (1713-1784), a Scottish painter, who in his best works, such as *The Portrait of the Painter's Wife* (National Gallery of Scotland), came nearer to Gainsborough in sensibility and reserve, as well as in lightness of execution, than any other painter, is only represented by a school portrait,

1651 MRS MARK CURRIE ROMNEY

Mrs. Everard (No. 1491), but Francis Cotes (1725-1770), a painter who had affinities with Reynolds in the dignified reticence of his portraiture, is well represented by the exceptionally vivacious portrait of *Paul Sandby* (No. 1943).

John Opie (1761-1807), a man of vigorous, rustic talent from the Celtic fringe, who painted gipsy-like types with rich chiaroscuro and an appreciation of romantic character, is represented by the *Portrait of his Mother* (No. 3518), but to see him at his best the portrait of *Mary Godwin* (No. 1167, N.G.) and the *Portrait of the Painter* (No. 1826, N.G.) must be studied.

We now pass to a later generation, which worked on into the early nineteenth century and suffered from the lowered atmosphere that came with the exhaustion after the long Napoleonic wars, and the flashy, hectic reaction to a tasteless pursuit of pleasure that is associated with the Regency and George IV. John Hoppner (1758(?)-1810), Thomas Lawrence (1769-1830) and Henry Raeburn (1756-1823), all men of exceptional gifts, reflect the age they portrayed, with its Empire fashions so much less flattering to the solid British matron than the earlier confections and muslins. Hoppner showed refinement and dignity at times, but he attempted to combine a rather

shallow romantic naturalism with the Reynolds formula, and only succeeded in destroying its dignity; his colour was brilliant, though at times hot, and a certain pretentious commonness due to some fundamental insincerity, characteristic of the age, comes out in many of his portraits. The portraits of the *Van Diest Children* (Nos. 3013, 3014) and *Miss Harriet Cholmondeley* (No. 3512) are pretty enough with their quaint costumes, but they have not the essential fresh grace and charm of Reynolds' children. Lawrence, who is only represented by second-rate full-length portraits at Millbank, was, as a man of taste and fashion, a worthy successor to Reynolds, and he had a real facility for exact drawing which can be appreciated in the slight oil sketch portraits he left unfinished, but his works are marred by a smooth glossiness of effect and a flashy quality of sentiment, in which he sacrificed all to the smartness of fashion and to providing the glistening eyes and hair with glossy high lights, which pleased the taste of his generation. Raeburn, with his vigorous masculine talent, when his subjects were sympathetic to him, occasionally achieved masterpieces of characterization in painting elderly Scottish ladies like *Mrs. Campbell* (National Gallery of Scotland) or Highland Chieftains, but he too often produced effective but superficial and stereotyped portraits, of which *Mrs. Dalrymple* (No. 2648) is a rather favourable example.

During the eighteenth century British Art was still able to draw recruits from the American Colonies. Foremost of these was John Singleton Copley (1737-1815); born at Boston, he was already a competent portrait painter, owing much to the Dutch tradition of the Dutch settlers in New York, as may be seen in the *Mrs. Michael Gill* (on loan), painted about 1759 in America, before he came to Europe in 1774, settled in London, 1775, and became an Academician. He excelled in vigorous battle subjects taken from contemporary history such as *The Death of Major Pierson* (No. 733), 1783, *The Siege of Gibraltar* (No. 787), 1783, and his works are distinguished by a handsome colour scheme of red, cream and black. Benjamin West (1738-1820), born at Springfield, Pennsylvania, came to England in 1763; he became President of the Academy, in spite of George III's distrust of his democratic views, but was a less valuable recruit to British art than Copley, painting dull portraits and weak historical and religious subjects of enormous size. His portrait (No. 229) by Gilbert Stuart (1755-1828), another American artist, born at Narragansett, who worked in Paris and exhibited at R.A. (1777-1785), is freshly painted and charming in colour. Gilbert Stuart's nephew, Gilbert Stuart Newton (1794-1835), who was born at Halifax, Nova Scotia, painted small figure subjects of considerable force, as may be seen in *Yorick and the Grisette* (No. 353) and *The Window* (No. 354), and prepared the way for Leslie and the 'genre' painters of the first half of the nineteenth century.

Three minor, but very characteristic branches of eighteenth-century British Art are, unfortunately, scarcely represented at Millbank as yet. In the first place there are the 'Conversation-Pieces'—Interiors or Garden Scenes—with small, full-length figures in sharp silhouette—usually portraits of some family party. Hogarth had painted some, but Johann Zoffany

3512 HARRIET CHOLMONDELEY HOPPNER

(1733-1810), born at Ratisbon, who worked prolifically in England and India from 1758 until his death in 1810, was perhaps the most skilful and charming artist in this branch of painting, though he had many rivals and followers, such as Henry Walton (1746-1813) (No. 2870, N.G.), Arthur Devis (1711-1787) (No. 3317, N.G.), and John Downman (1750 ?-1824) (No. 3316, N.G). He was an ardent lover of music, and delighted, like Ochtervelt, in introducing the charming forms and colour of old fiddles and other musical instruments into his paintings. His finest work is the *Minuet* at Glasgow, but English country houses and the Garrick Club contain many of his able and interesting groups, and it is to be hoped that his work may soon be adequately represented in the National Collection. The same may be said in regard to George Stubbs (1724-1806), who is foremost in animal portraiture, the second of these minor branches of eighteenth-century British painting; an admirable artist, he treated the prized Arab horses in carefully modelled flat silhouettes, with the same care and taste that Zoffany lavished on their owners, while his landscape backgrounds belong to the same tradition as Wilson's English landscapes, *Phaeton and Pair* (No. 3529, N.G.). *The Gentleman holding a Horse* (No. 1452) scarcely represents adequately the skill and charm of this enthusiast for

733 DEATH OF MAJOR PIERSON COPLEY

the horse, who devoted himself for years in solitude to unsavoury work upon dead carcases in order to produce his classical *Anatomy of the Horse*, 1706, engraving the plates himself. Stubbs, though Benjamin Marshall (1767-1835) ran him very close, was the outstanding figure in a whole school of rather stiff, but very experienced British animal painters, whose works are distinct from the more realistic or romantic animal paintings of Morland and James Ward, in which landscape usually plays a larger part. The third branch is the early school of painters of marine and river-side subjects from Monamy (1670-1749) to Samuel Scott (1710-1772)—who may be seen drawing on the right in Hogarth's sketch of the *Gravesend Party*—and Charles Brooking (1723-1759) *The Calm* (No. 1475, N.G.). These marine painters derived from the Dutch Van de Velde and from the Venetian Canaletto, who came to England in 1746, and worked here for many years; they are only represented at Millbank by two of Scott's less excellent works (Nos. 314 and 1328), and a seapiece (No. 4003) by Brooking. Apart from the delicacy of their work, these artists treated typically national subjects, and some examples of their work would be of great interest for a complete view of English life and history.

Throughout the reign of George III, in addition to the very happy output of portraiture, there was a constant desire and attempt in England to produce historical painting in the Grand Style. Reynolds, as a connoisseur, felt bound to preach the greatness and importance of 'High Art,' and the travels of aristocratic amateurs in Italy made it fashionable, but the subject-matter was ill-understood and treated without real imagination. Composition had grown soft and rhetorical owing to the avoidance of angularity and straight lines, so that pattern was absent. Moreover, Reynolds' own sympathies in heroic art were with the unacademic Michael Angelo, and this

1452 LANDSCAPE: GENTLEMAN HOLDING HIS HORSE STUBBS

direction of taste clashed with the gentle classic art of John Flaxman (1755-1826). The ambition to produce ' High Art' doubtless dated from Rubens's ceiling in Whitehall ; Sir James Thornhill executed work in the dome of St. Paul's, besides other decorative panels, and the newly-founded Academy offered to cover the rest of St. Paul's with paintings in the ' grand manner,' but this project fell through. Hogarth, though he attacked the foibles of the school, produced some large, dull works of his own in this style, and Sir Benjamin West perpetrated enormous religious paintings. James Barry (1741-1806), a gifted but erratic artist—a sort of British David—whom Burke assisted to visit Italy, undertook a defence of English Art against Winckelmann's criticism, and offered to paint for the Society of Arts six enormous paintings illustrating the *Culture and Progress of Human Knowledge*, and actually executed these gigantic paintings. Alderman Boydell also gave commissions for Shakespearean subjects to Reynolds, Romney, West, Opie, Northcote, Stothard, Fuseli, Smirke, Hamilton, Westall and Barry, and this was followed by commissions for Macklin's *Bible* and Fuseli's *Milton*.

The ambition of this school was doomed to failure. The national temperament does not appear to be sympathetic to organized team work in art, nor to be possessed of that orchestration of the imagination necessary for ambitious decorative works ; and in the eighteenth century, artists, being ignorant of the true classic spirit, crowded their pompous compositions with absurd and incorrect antiquarian details. It is useless to invite an artist to paint ' noble ' subjects, unless his imagination fuses at this highest pitch ; for the final test of paintings is the intensity, exquisiteness and fitness of vision at a chosen level, and ' High Art ' is not the pitch at which the imagination of all painters works at greatest heat.

SECTION II

GALLERIES I AND III

LANDSCAPE: EIGHTEENTH AND NINETEENTH CENTURY

THE chief glory of the British School has been its continuous development of landscape painting, so that landscape, from being merely a delightful backcloth behind the figures, seen in the same focus of clear vision as the foreground, but rendered in miniature, became first a view, then an important factor in relation to the figures, and finally a rendering of an effect for its own sake. The clashing elements of nature in this final stage supply the drama, light and shadow, and are emptied of all local and personal associations, becoming symbols of human emotions. Amongst the many gifted artists who evolved this triumphant progress several English painters stand out as supreme—Wilson, Gainsborough, Crome, Turner and Constable, with Cozens, Girtin and Cotman in water-colour—not only by reason of their consummate ability, but because they showed strong originality and initiative in opening out new paths for themselves and adding new provinces to the realm of art.

Several causes contributed to the rise of the British School of landscape painting during the eighteenth century. The national passion for sport, and a liking for seeing the familiar animals *in situ*, led to the patronage of artists such as John Wootton (1668-1765), who had many successors, down to Stubbs and Herring. Many of these painters, on the pretext of painting race-horses, revealed considerable feeling for landscape. Then, again, a taste for art was fashionable during the eighteenth century, and English noblemen and squires travelled and collected and felt ashamed to admit ignorance of the arts, particularly of architecture, which was studied with intelligence and largely practised, so that, records of both ancient and new buildings were much sought for. To meet this demand, as photography was yet to come, there grew up a school of topographical draughtsmen of great facility and taste, among whom may be mentioned Samuel Scott (1710-1772), Thomas Sandby (1721-1798), Paul Sandby (1725-1809), Thomas Malton (1726-1801), Michael Angelo Rooker (1743-1801), Thomas Hearne (1744-1817), William Pars (1742-1782) and Edward Dayes (1763-1804). At first their drawings were chiefly used as a basis for copperplate engravings, the popularity of Boydell's engravings after Claude and Woollett's after Wilson creating a ready market for such prints. Gradually, however, they came to be valued for their intrinsic merit, and men of genius like John Robert Cozens (1752-1799), Thomas Girtin (1775-1802), J. M. W. Turner (1775-1851) and John Sell Cotman (1782-1842) raised such work to a level not previously conceived of. These men, the three younger trained by a study of Cozens's Italian sketches in Dr. Monro's studio, while Girtin owed inspiration also to Canaletto and Wilson, touched to finer issues the delicate but limited art of tinted drawing, and evolved a perfect technique of wash

drawing: they were thus able to give in paint a parallel expression of the emotional content of the Romantic movement, which had found literary expression already in the poetry of Scott, and the Lake School poets. Another contributory cause was the fashion which arose for including drawing lessons in the curriculum of a polite education. The popularity of the slight sketches in charcoal and water-colour, which Gainsborough threw off as a by-product of his activities as a fashionable portrait painter in Bath, contributed in no small degree to this fashion, and Alexander Cozens (?-1786), born in Russia, who came to Bath when Gainsborough left, in 1774, exploited this fashionable fad to the full by his clever impromptu compositions and optimistic, empyrical system of teaching drawing, *Landscape with Fir Trees* (No. 1359). Thanks to this demand, at first for topographical records and later for drawing-masters, many able landscape painters, such as Crome, Cotman and Cox, were able to maintain themselves and to continue, although with much interruption, their original work.

There is not as yet at Millbank a representative collection of the works of the earlier English water-colour painters and draughtsmen. There are some crayon landscape studies by Gainsborough (Nos. 2225, 2227); a pencil drawing by Wilson (No. 2646); some architectural water-colours by Paul Sandby (1725-1809), *Banqueting Hall at Eltham* (No. 1855) being a pleasing example; some architectural subjects by David Roberts (1796-1864), *Shrine of Edward the Confessor* (No. 1975), and by Samuel Prout (1783-1852), *Street in Antwerp* (No. 1978); an amusing social satire drawing by Henry Fuseli (1741-1825), *The Débutante* (No. 3396); some fine examples of William Callow (1812-1908) (Nos. 2435 and 2436); an unusual but admirable architectural subject by W. Clarkson Stanfield (1793-1867), *View of Saintes* (No. 3531); some attractive landscapes by J. Baverstock Knight (1785-1859), somewhat in the Cozens manner; a pleasant landscape (No. 3155) by Constable; an admirable interior, *Beckenham Church* (No. 1736), and a *Harbour* in sepia (No. 1735), by David Cox (1783-1859); an exquisite little monochrome, *Yarmouth Jetty* (No. 3211), by John Crome (1768-1821); two slight, but admirable water-colours and several excellent monochrome studies for architectural illustrations (Nos. 3327-3332) by John Sell Cotman (1782-1842); and some good landscapes by Peter De Wint (1784-1849) (Nos. 3477-3499 and 3809), and by W. J. Müller (1812-1845) (Nos. 2315-2387). But apart from these, the gallery has little to show of the earlier works of the great British School of water-colour painters, and it is much to be desired that this may be remedied in the near future.

The chief exemplars before the nascent British School in oil painting were firstly, the landscapes of the Dutch Masters, particularly Hobbema and Ruisdael, many of whose works were in private collections, especially in East Anglia, where most of the landscape artists grew up; and, secondly, the Classic and Romantic Italian-French School of Salvator Rosa, Gaspard Poussin and, above all, Claude. These, with the magnificent landscape backgrounds of Rubens's and Van Dyck's portraits, were the fine models, which the national genius for landscape art developed to still

greater heights, while the marine and architectural painters evolved from Van de Velde and from Canaletto, a later product of whose influence may be seen in the works of Rev. R. W. Lancaster (1773-1853) (Nos. 1428, 1467), who was an honorary exhibitor at R.A., 1800-1827.

The real founders of the great line of British landscape painters in oil were Richard Wilson (1714-1782) and Thomas Gainsborough (1727-1788), whose work in portraiture has already been noted. Both these painters derived their art from the tradition of Dutch landscape, but Gainsborough gradually enlarged its particularity, gaining breadth and adding glamour, while Wilson introduced selection and emphasis, achieving serene breadth, limpid atmosphere and a rich quality of pigment.

Owing to the inaccessibility of many of Wilson's most personal and characteristic works, the importance of his position in the history of early English landscape painting has scarcely been adequately appreciated, though Ruskin wrote, " I believe that with the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." His best works are painted in the clean, Dutch manner, but they unite something of the serene dignity of Claude's compositions with the luminous atmospheric quality of Cuyp, while his handling of rich, fat pigment gives a quality that is rarely found, except in the early Italian landscapes and figure subjects of Corot.

Wilson was a mature artist when Gainsborough was still practising portrait painting at Ipswich, and he may fairly claim the honour of being ' the father of British landscape,' for Crome and Turner frankly copied Wilson, and for a time modelled their work on his ; the small *Landscape with Quarry* (No. 2989) anticipates one side of Crome. Wilson's contemporary, Hoppner, said of him, " we recollect no painter, who, with so much originality of manner, united such truth and grandeur of expression " ; and his pupil, Joseph Farington, in comparing him with Claude, gave preference to " the largeness and dignity of Wilson's mind," and there is an absence in Wilson's work of that artificiality that sometimes accompanied Claude's preoccupation with light. The estimation of Richard Wilson's art has been curiously incorrect ; it has been generally taken for granted that his visit to Italy in 1749 and the generous admiration and the advice of Zuccarelli and C. J. Vernet created, almost miraculously, an accomplished painter of classical landscapes of the *Niobe* type out of one who was practically an amateur, as far as landscape painting was concerned, and only known as a scarcely first-rate portrait painter. The facts * are at variance with this story. Born at Penegoes in Montgomeryshire, the third son of a clergyman, he was placed, by the help of the Wynne family, with an obscure painter, Thomas Wright, in London in 1729, the year when Hogarth painted *Lavinia Fenton as Polly Peachum*. The accepted portrait painters of the time were Sir James Thornhill, Jonathan Richardson, Charles Jervas and Thomas Hudson, and Wilson's pre-Italian portraits belong to this school, such as his *Self-Portrait* (No. 1327, N.P.G.), and that of *Admiral Thomas*

* *Wilson and Farington*, by Frank Rutter, 1923.

2989 LANDSCAPE WITH QUARRY WILSON

Smith, c. 1747 (Greenwich Hospital). That his work was held in some esteem would seem to be proved by the commission to paint the group of *The Prince of Wales, Duke of York, and their Tutor, Dr. Ayscough* (Nos. 1165 and 1165A, N.P.G.), 1749, and the *Portrait of a Venetian Gentleman* (No. 3727, N.G.), painted in Italy at the beginning of his visit, is worthy to be compared with Gainsborough. The *Portrait of Lord Egremont,* c. 1757 (Dulwich Gallery), the *Portrait of the Earl of Macclesfield,* 1760 (Foundling Hospital), and the *Portrait of J. H. Mortimer* (Diploma Gallery), c. 1761, prove that Wilson continued to paint admirable portraits after his return from Italy : Mortimer is shown sketching out-of-doors and, though the portrait is only a small full length, the conception is original and poetic and it is earlier in date than the finest ' open-air ' portraits of Reynolds and Gainsborough.

In 1749 Wilson set out for Italy, going first to Venice, where were working Tiepolo, aged 55, Guardi, aged 37, and Zuccarelli, aged 45, Canaletto, aged 52, being then in England. Wilson was almost certainly an experienced landscape artist already, and, if influenced by Italian painters, it was by Guardi and Canaletto, as sketches in the British Museum show. From Venice Wilson proceeded to Rome, where he found many pupils, and enjoyed a distinguished position. Reynolds was also there, 1749-1752, and the two painters made expeditions together, one being to the Falls of Terni, where Wilson exclaimed, " Well done water, by God ! " He travelled on to Naples with Lord Dartmouth, and came home by sea in 1756.

On his return to England he came into touch through Paul Sandby with

the Duke of Cumberland, for whom he painted one version of *The Destruction of Niobe's Children* (No. 110), shown at the first exhibition of the Free Society of Artists, 1760. Court patronage followed, but his brusque character stood in the way of success, and after years of poverty he became Librarian to the Royal Academy in 1776, retiring in 1781 to North Wales where he died shortly after.

Little definite information is available as to Wilson's landscapes before he visited Italy, but there is an engraving by J. S. Müller dated 1747, from a *View of Dover* by Wilson, and an oil painting resembling this print is now in the L. A. Harrison Collection, while another smaller version (17″ by 22″) even more closely resembling the print was sold at Christie's, March 26, 1926. These paintings may be taken as giving some indication of his skill as a landscape painter before his visits to Venice and Rome, while the fact that there are two small circular views of St. George's Hospital and the Foundling Hospital surrounded by fields, presented by him to the latter institution in 1746, and painted, like similar gifts from Samuel Scott, for a special position in the building, would seem to show that he was then recognised as a landscape painter, for Hogarth's gift was a portrait. They reveal the clean, precise handling of the Dutch tradition, and to this Wilson always adhered, gradually maturing his powers, perfecting his design and increasing his mastery in rendering light and air, until he achieved the perfection of the *Italian Coast Scene* (No. 2646, N.G.), and several smaller works (Nos. 302, 303, 1064, N.G., and Nos. 267, 1071 and 2989 at Millbank) ; *Lago d'Agnano* (Ashmolean, Oxford) ; *The Convent: Twilight*, in the Glasgow Gallery ; and his English landscapes, such as the *Twickenham* and *Oxford* in the Ford Collection.

The Italianate landscapes, such as the *Villa of Maecenas* and *Meleager*, painted more in the manner of Salvator Rosa and Gaspard Poussin, which his contemporaries demanded, are, as a rule, inferior in workmanship as well as more artificial in feeling, but *The Tiber* (Ford Collection) is magnificent in its glow of crimson sunset light.

Wilson had a fine sense of colour, and he brought from classic art the qualities of selection, simplification and balanced composition, which Dutch art could not supply ; while from Claude he caught poetic serenity and a liquid atmospheric quality, to which his own instinct for solid design and rich quality of pigment gave added strength.

Gainsborough, like Wilson, began his landscape painting under Dutch influences—he may even have seen Wilson's pre-Italian work, when working in London with Hayman, 1744-5. His earliest landscapes after his return to Suffolk are almost slavishly topographical and the high tones and neutral colours produce a cold, east wind effect. The subjects are much the same as those of Constable's early landscapes, but Gainsborough is less bold with his palette, though he reveals a feeling for form.

But while Wilson under Italian influences heightened and simplified and achieved unity of tone and design, Gainsborough, for some time, worked with laborious Dutch minuteness, the meticulous spirit of Wynants being evident in such early works as the now destroyed *Landguard Fort* and the

109 WATERING PLACE GAINSBOROUGH

landscape in the National Gallery of Ireland. Even the *Cornard Wood* (No. 925, N.G.) and *Landscape : Sunset* (No. 310) are reminiscent of Hobbema and Ruisdael. His colour at this time merely echoed the quieter tints of nature, and it was not until Gainsborough had settled in Bath and experienced the impact of Rubens and Van Dyck that he awoke to the full possibilities of colour and achieved the romantic beauty of such works as *The Watering Place* (No. 109), c. 1775, *The Cottage Door* (Westminster Collection), c. 1776-8, and *The Bridge* (No. 2284, N.G.), c. 1777. These landscapes and those of his later years in Bath, 1768-1774, with their low brown tones and rich impasto are in many respects his finest. After his move to London in 1774, he had little time or opportunity for first-hand study of nature, and his landscape work became more of a convention, being built up at home from memory and the individual trees were generalized into masses of feathery greenery.

Gainsborough, while often expressing his profound admiration for Van Dyck, probably owed more to Rubens in his later landscape painting. In 1768, he wrote to Garrick urging him to call to see the Duke of Montagu's pictures, " but not as if you thought anything of mine worth that trouble, only to see his Grace's landscape by Rubens and the four Vandykes, whole length."

Hoppner considered that Gainsborough's landscapes were " most varied and beautiful at the period when, strengthened and enriched by the study of Rubens, they still possessed a uniformity of character, which, if not so

simple as his first representations of nature, was not polluted by the extravagance of a style making pretensions to a higher character." Gainsborough's later manner, he considered, showed " some leaning to the suggestions of indolence, though certainly the result of much practice and knowledge. . . ." Gainsborough's later landscape work is, indeed, very close to Rubens's later work, such as *Landscape : Sunset* (No. 157, N.G.), (1635-8), in its unity of impression, though Rubens affected higher tones, warmer tints and a more solid impasto.

Gainsborough admitted to George III that he preferred landscape painting to portraiture ; he had even come to regard it, like his passion for music, as an almost culpable indulgence, for he had to earn his living by painting portraits sometimes of uncongenial sitters—" journeyman work in the face way " as he described it. He complained to Lord Lansdowne when showing him his landscapes " people won't buy 'em," declaring that he was a landscape painter and " yet they will come to me for portraits. I can't paint portraits " ; and he wrote to his friend Jackson, " I'm sick of Portraits and wish very much to take my Viol-da-gam and walk off to some sweet village, where I can paint landskips and enjoy the fag end of life in quietness and ease. . . . My comfort is that I have five viol-da-gamba, three Jayes and two Barak Normans."

When Thicknesse first visited Gainsborough at Ipswich he criticized with some justice his early portraits, such as that of Admiral Vernon (No. 881, N.P.G.), 1749-50, as being "stiffly painted," but wrote "when I turned my eyes to his little landscapes and drawings I was charmed, these were the works of fancy and gave him infinite delight." Gainsborough's secret, indeed, was this deriving of infinite delight from beauty in nature or in men and women, and the rare ability to realize it perfectly in paint, creating a new beauty, in addition to the beauties he perceived in nature. His deep knowledge of the country and his sympathy with humanity enabled him to people his landscapes with figures, so felicitous and true that they only add to the unity of the scenes, and he wrote thus to Jackson, who wished him to attempt historical painting in the style of Claude or Poussin : "Do you really think that a regular composition in the Landskip should ever be filled with History, or any figures but such as fill a place (I won't say stop a gap) or create a little business for the eye to be drawn from the trees in order to return to them with more glee."

In Gainsborough's portraits and subject paintings such as *Mrs. Robinson* (Wallace Collection), *Mrs. Sheridan*, and *The Morning Walk* (Rothschild Collection), and *The Mall*, there is an extraordinary one-ness between the figures and the landscape background, which seems as if it were an extension of the sentiment animating the sitters over the unoccupied parts of the canvas, and the felicitous combination of the two amounts to fusion. His lightness of touch and luminous colour is in strong contrast with the solidity of tone and handling of his contemporaries, and Gainsborough may fairly be accounted the first of the Impressionists. His impressionism was, however, different from that of modern times, which is underpinned by scientific analysis and intellectual theories of aesthetics. With Gainsborough

the instinctive impression he received from any scene or sitter that interested him was everything ; there was no mental preparation and all his successful works are impromptus. They were justified, not by their truth to nature, but by the splendour of the beauty with which he was able to incarnate his vision in paint. As Ruskin wrote :

" Gainsborough's power of colour is capable of taking rank beside that of Rubens, he is the purest colourist of his English School ; with him, in fact, the art of painting did in great part die and exists not now in Europe. In management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. He never loses sight of his picture as a whole . . . , in a word Gainsborough is an immortal painter."

Thomas Barker (1769-1847) of Bath, often imitated Gainsborough too closely, but he achieved a masterpiece in his *Clover Field* (No. 1039, N.G.), where his heavy tones exactly suit the subject with its lowering weather, and the *Landscape* (No. 4196) is an admirable example of his early work more in the Girtin manner.

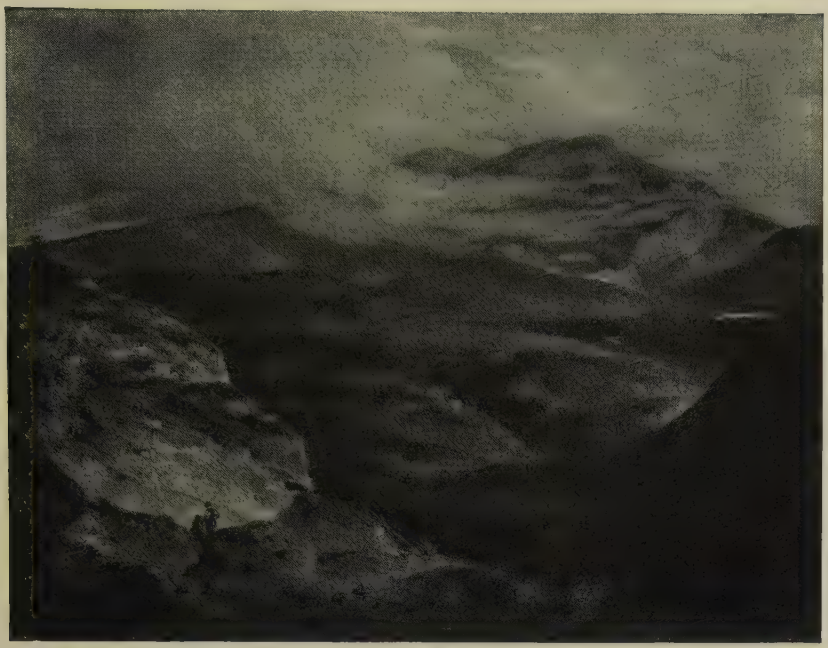
The literary pseudo-Romantic movement of Horace Walpole's *Castle of Otranto* (1764) and Macpherson's *Ossian* (1760), with the fashion they set for ruins, grottoes and romantic scenery, traces of which we come across in Jane Austen's novels and in theatrical scene-painting, had its repercussions on painting in the works of Julius Caesar Ibbetson (1759-1817) (No. 1460), and Philip de Loutherbourg (1740-1812) (No. 316), and in the coast subjects of Hoppner (No. 2765).

John Crome (1768-1821) was the protagonist of the Norwich School, an unusual feature in the history of British Art. Intensely individual by instinct, British painters have usually preferred to plough a lone furrow, but, owing to special circumstances, geographical and social, a group of artists, having comparatively little connection with London, gathered round Crome, and joined him for many years in local exhibitions at Norwich. The first meeting of the Norwich Society was held in 1803, and the first exhibition in 1815. East Anglia was still largely isolated from the rest of England, until the Fens were drained and railways built, and the provincial gentry and merchants, closely connected with Holland by trade relations, formed collections of Dutch pictures and extended a modest patronage to local artists. Crome, beginning life as a painter of coaches and sign-boards, perhaps owed something of his full use of his medium and bold outline to this early training. Crome saw Gainsborough's *Cottage Door* at his friend Mr. Harvey's house, and his *View of the Solent* has reminiscences of Wynants and the early work of Gainsborough. He grew up amidst Dutch influences, both in regard to painting and scenery, for Norfolk is the Holland of England, but his style is based on Wilson's in its breadth and simplification of detail, massing of light and shadow and luminous skies ; *Compositions in the manner of Richard Wilson* were amongst his early exhibits, and to him he owed the relations of a luminous silver sky to a merely reflective land ; but Crome was a more profound artist than Wilson, many of whose Italian subjects

had something in them of artifice and receipt. Crome was more consistently faithful to his individual and fundamental instinct for looking at nature in his native landscape with his own eyes, and then transmitting the noted and mastered facts into a design of simple grandeur as in his *Cow Tower*, painted in 1805 (Colman Collection).

He thus expressed some of his guiding principles: "Breadth is the great thing, but muscle gives breadth." "Trifles in nature must be overlooked, that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed." Crome "escaped by a hairbreadth the revolution of the century, the surrender to natural atmosphere and light," and being no innovator, was content to perfect the existing convention of oil painting, and to use the technical methods of the Dutch artists, according to the prevailing practice in England in the eighteenth century; he had a special love for Hobbema, and some of his minor works—as well as many works by his followers, such as James Stark (Nos. 1204 and 2164), 1794-1859—have the dull meticulousness and want of breadth that prevented the careful Dutch landscape painters, except occasionally Ruisdael and Cuyp, from reaching the heights. Crome's inspired heightening of the motifs of the Dutch masters must be studied at Trafalgar Square, Norwich and South Kensington, in such works as *Household Heath* and *Moonrise on the Marshes of the Yare*; but one of his masterpieces can be seen at Millbank, *Slate Quarries* (No. 1037), which has some affinity both with Van Goyen and Velasquez and with Wilson's *Summit of Cader Idris* (Marsh Collection) in its austere vision of the bare bones of the earth. The subject seems to indicate that it was prompted by Crome's visit to the Lakes in 1802, and there is some resemblance in subject-matter and style to water-colours by Girtin and Cotman of about the same years. It may be objected that the composition is somewhat lacking in design, and that the picture is rather an enlarged studio sketch than a final work, and, according to some critics, it is a later 'rechauffé' of an early sketch; as a poem of tone values, however, it has never been surpassed. A delightful monochrome sketch (No. 3211) for the old *Yarmouth Jetty* (Norwich Castle Museum) should be noted. Crome admired Turner, but it was Turner who paid Crome the compliment of imitation in his *Frosty Morning* of 1814. Of the other works by Crome at Millbank none are of first-rate importance: *Chapel Fields, Norwich* (No. 897), exhibited at the Norwich Society in 1820, is of the duller Dutch type; *Near Hingham, Norfolk* (No. 1504), has been suspected of being forged after Crome's etching of 1813, but probably the tree and sky are by him, although the rest may be by another hand; *Brathay Bridge* (No. 1831) shows the influence of Wilson in its colouring, and is either the painting exhibited at the Norwich Society in 1806 or a later version of it; *Heath Scene* (No. 2644) is one of several versions of the subject, probably not by John Crome; while in *Moonlight* (No. 2643) we find his son John Bernay Crome (1794-1842) imitating his father's work done under the influence of Van der Neer.

John Sell Cotman (1782-1842), a younger fellow-townsman of Crome, though he obtained his training in London and was influenced by the ex-



1037 SLATE QUARRIES CROME

amples of classic taste and by Cozens's drawings, to which the kindly art connoisseur, Dr. Monro, introduced him, as well as by his fellow-students Girtin and Turner, shows the same strong feeling for design, simplification and rich pigment as Crome in the comparatively few oil paintings his worried life as an illustrator and art master allowed him leisure to complete. Some of the best of these are, *Landscape with Waterfall* (Colman Collection), *Old Houses, Gorleston* (Castle Museum, Norwich), *Lakenham Mills* (National Gallery of Scotland) and *Postwick Grove* (Hickman Bacon Collection). Only one small, but charming oil painting of his can be seen at Millbank, *The Drop Gate* (No. 3632). Cotman's delicate talent is revealed most clearly in the exquisite work in water-colour executed between 1800 and 1815; many of the finest, such as *Greta Bridge* and *Durham*, are at the British Museum, but Nos. 3633, 3667 and 3328 give some idea of his grasp of essentials of structure in ground and building, and his genius for making severe simplicity of line and coloured wash yield their utmost of quality and effect.

John Constable (1776-1837), though full of loving reverence for the masters of the older traditions, Claude, Ruisdael, Wilson and Gainsborough, felt with gentle, instinctive obstinacy that he was born to enlarge the realm of landscape and that "there was room for a natural painter," who should express in painting the vivid greens of spring meadows and trees, and the wet light of changeable English weather; Farington, as early as 1795, recognised that Constable's style would one day form a distinct feature in art. "The light that never was on sea or land," as Wordsworth poetically phrased Sir George Beaumont's 'warm fiddle brown tone,' did not satisfy Constable, any more than Claude's and Ruisdael's transpositions of nature's pitch into muted silver-greys; he resolved to push up closer to the beauty of

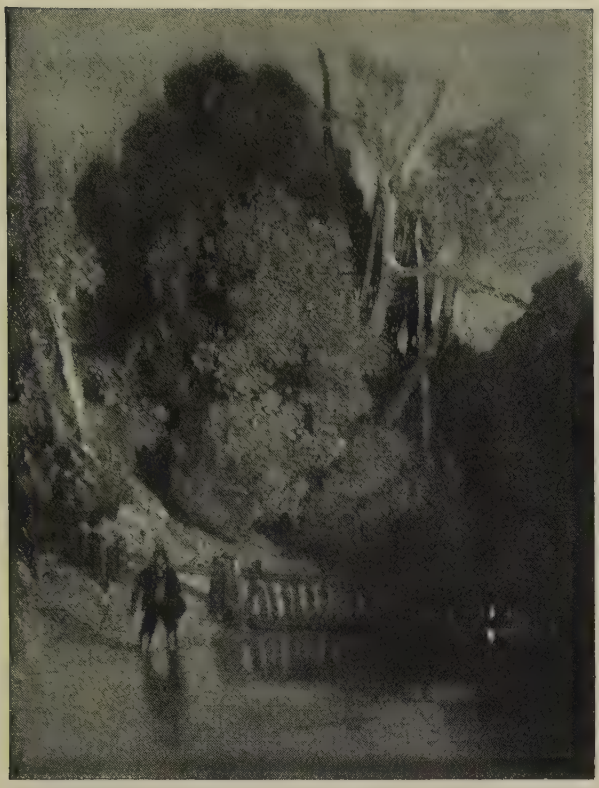
the vivid, local colour of green trees and meadows, and get his lights and darks in a more vibrant register conveying the sparkle of wet, silvery light. He found himself faced by limits of paint, but by means of what was called ' Constable's Snow '—glittering spots of pure white—and by using the palette knife as well as the brush, he invented a technique of swift effect, which conveyed his momentary impressions as well as paint could reasonably be expected to do. Constable refused to regard the sky as " a sheet let down behind his trees," and, by insisting on unity of lighting from one source of light, secured a resultant truth of tone ; but he kept the traditional chiaroscuro, which suited well with his liking for effects of strong contrasts of dark and light, and designed his paintings on a red-brown monochrome foundation. He had to the full the characteristic English trait of instinctive wilfulness ; certain things interested him—his native Suffolk valley meadows and trees—and these, with quiet obstinacy, he rightly insisted on painting to the neglect of grander romantic scenery ; " I hold the genuine pastoral feeling of landscape to be very rare and difficult of attainment. It is by far the most lovely department of painting, as well as of poetry " : thus he expressed his creed, and to it he devoted his life with entire disinterestedness.

He was the son of a prosperous miller, and it was with difficulty that he was allowed to practise his art ; for a time he had to execute portraits, for which he had no special gifts, as may be seen in the competent, but uninspired group in the Reynolds-Hoppner tradition of the *Bridges Family*, 1804, (on loan).

After helpful advice from Sir George Beaumont, Joseph Farington and J. T. Smith, through whom he came to study and copy Claude, Wilson and Ruisdael, he entered the R.A. Schools in 1799, and devoted himself to landscape painting according to his own ideals, soon finding an appreciative patron in Rev. John Fisher of Salisbury.

Constable can only be studied imperfectly at Millbank, but at Trafalgar Square and South Kensington his full achievement is amply revealed. *The Valley Farm* (No. 327), 1835, a late work, is one of the less attractive finished paintings, being somewhat heavy in colour. Constable never quite succeeded in making a satisfactory synthesis of his laborious detailed studies of foliage and his free mass sketching, and the ' brown tree ' tradition recurs in his larger works. *Harwich* (No. 1276), 1820, is a charming sea piece, though he considered " Boats and Coast Scenes more fit for execution than for sentiment " ; *Dedham Mill* (No. 2661), painted c. 1826-1828, is a pleasant example of his smooth, translucent manner. *A Cornfield* (No. 1065) and *The River Stour* (No. 1816) are admirable examples of his vivid, ' blottesque ' oil sketches with spots of vivid colour juxtaposed ; while the *View at Epsom* (No. 1818), though slight, is in his happiest, smooth manner of generalized masses and luminous tone ; the *Dell in Helmingham Park* (No. 2660), 1830, shows his rougher, later palette-knife style, which can be studied best at South Kensington.

Constable had the modern feeling for the full aspect of an object seen in its atmospheric values : " I never saw an ugly thing in my life, for let the



3632 THE DROP GATE COTMAN

form of an object be what it may—light, shade and perspective will always make it beautiful." Constable's theories of art are admirably expressed in his *English Landscape Scenery* published in 1833, with mezzotints by David Lucas after his landscapes, in which their chiaroscuro is enforced with a touch of genius, and in C. R. Leslie's *Life and Letters of John Constable.* He is typically modern in his development of ' sketch ' technique, and he gave an impetus to what has been a distinctive feature of nineteenth-century painting—the seizing of momentary effects. Turner also pursued impressions in later life, but his were more arbitrary visions of abstract light expressed in brilliant, but falsified tone. Constable devoted himself to seizing impressions of actual objects under momentary effects of lighting, keeping in touch with actuality by truth of tone. How difficult it is to fix these exquisite sketch impressions in a final work of painting, many of Constable's finished works—as well as Turner's—prove. Constable was no faultless composer, and in his finished paintings he often gives an impression of laborious and not too happy filling-in with the rather heavy-handed masses of farms and mills, bearing a certain stamp of provinciality rather than locality. He exercised a strong influence on Delacroix as well as on some of the French landscape painters, when his *Hay-Wain* (No. 1207, N.G.) and other pictures were exhibited in Paris in 1824, but French taste passed over the buildings on the left and seized on the freedom of handling in

2001 DEDHAM MILL CONSTABLE

the paint and the fresh natural greens and lovely flat distance in the centre of that work, the spirit of which seems to recur specially in Daubigny's work. Many of his paintings have sobered down from their first freshness, Chantrey and others deliberately using asphaltum to glaze away the sparkle of his ' snow ' on varnishing days.

Occasionally he worked out a magnificent design, as in the *Leaping Horse* (Diploma Gallery), where the finished painting is even finer than the sketch at South Kensington, and proved that a ' new fact ' could be welded to tradition, but in most cases the sketch is the real addition to the stock of the world's loveliness, as in *Salisbury Cathedral* (No. 1814, N.G.), 1831, which loses in the finished painting with the rainbow added (Ashton Collection); *Malvern Hall* (No. 2653, N.G.), 1809; and *Weymouth Bay* (No. 2652, N.G.).

Constable, like Turner, had no direct successors in England, but some of his spirit entered into the work of his contemporaries, Peter de Wint (1784-1849), David Cox (1783-1859), and William Müller (1812-1845); their professional duties as drawing masters, however, tended to a decrease of fresh research in their work. De Wint's work in oil (No. 3823), which is marked by rich dark tones tending at times to inkiness, must be studied more fully at South Kensington, but his rich, sober treatment of English landscape in water-colour with fine oppositions of black-green foliage and rosy tiles, is well represented (Nos. 3483-4, 3489, 3498, 3499 and 3809). The oil painting of David Cox is not represented at Millbank, except for the three small works (Nos. 2665, 2667 and 2668); his typical water-colours are breezy, but a little hard; but when not overpowered by supplying the dealers and his pupils, Cox executed unexpected and admirable drawings—as may be seen in Nos. 1735 and 1736, and also in the French architectural subjects on loan from Mr. J. R. Holliday.

1816 RIVER STOUR, NEAR FLATFORD MILL — CONSTABLE

Müller had brilliant facility both in oil and water-colour, occasionally achieving exquisite effects as in Nos. 2341, 2338, 2361 and 2377; he travelled much in the East, and took out a patent, so to speak, in the scenery and life of the Near East.

John Linnell (1792-1882) painted some admirable landscapes in early life, *Woodcutters* (No. 438, N.G.), but his careful, panoramic views of English scenery in later life were sometimes marred by an unpleasant, hot colour (Nos. 1546, 1547 and 2060).

George Robert Lewis (1782-1871) carried on the Wilson-Constable tradition, as may be seen in two Herefordshire views of rich, sober tone (Nos. 2960 and 2961); and contemporaneously with Constable, Patrick Nasmyth (1787-1831) (Nos. 1176-1183, 1828, 1916), and Thomas Creswick (1811-1869) (Nos. 429 and 1785), produced numerous carefully finished landscapes, while Richard Parkes Bonington (1802-1828) during his short but brilliant career formed an interesting link between the English and French schools, studying in Paris after 1817 and attracting the attention of Delacroix. His work, however, both in landscape and in historical genre is inadequately represented in the National Galleries (Nos. 374 and 2664, N.G.) and *Cheyne Walk* (No. 1719) at Millbank, but is well illustrated in the Wallace Collection.

SECTION III

GALLERY II*

BLAKE

WILLIAM BLAKE, painter, engraver, poet and mystic, was born on November 28, 1757, at 28 Broad Street, Golden Square, and died at 3 Fountain Court, Strand, August 12, 1827. Except for three years—from 1800 to 1803, when he stayed at Felpham, engraving for the poet Hayley—he lived in London, usually in circumstances barely removed from poverty.

The chief facts in his outwardly uneventful life are as follows: after four years at Pars' School, he was apprenticed to James Basire, an engraver, 1771-78, and copied monuments for him in Westminster Abbey, and this study of Gothic sculpture had a marked influence on his work. He entered the Academy Schools in 1778, and produced small historical paintings in water-colour in the feeble manner of Mortimer, one of which, *The Death of Earl Goodwin*, was exhibited at the R.A., 1780; but his design of *Morning* or *Glad Day* of the same year, with the nude figure of a man seen against the rising sun, is already characteristic of his later style. He came across Fuseli, Stothard and Flaxman, who employed him to do engravings, and in 1784 opened a shop as a print seller and engraver. In 1782 he married Catherine Boutcher, who was a most devoted wife and subsequently aided him in his work.

The death of his favourite brother, Robert, who had a mystical tendency, made a great impression on him, and he stated that Robert revealed to him in a vision the original process by which he engraved his *Prophetical Books*, which from this time largely occupied his mind. He gave up his shop in 1787, and from 1793 to 1800 lived at 13 (subsequently 23) Hercules Buildings, Lambeth, writing and engraving his earlier poetry and *Prophetical Books*. His first poems, *Poetical Sketches*, mostly written between 1768 and 1777, had been issued in 1783, and they were followed by *Songs of Innocence*,

* The mosaic pavement of the Blake Gallery was designed and carried out by Mr. Boris Anrep in 1923. The Gallery is an octagon, and this shape suggested the eight panels, which are set in the form of a star with a black ground, the whole surrounded by a border of green mosaic and marble. From the grating in the centre radiate cone-like flames, reminiscent of Blake.

The subjects of the panels are taken from the proverbs of Blake's *Marriage of Heaven and Hell*. Beginning with the panel opposite the door leading from Gallery I., and following round to the right, the subjects are as follows:

I. Expect Poison from Standing Water.
II. He who desires, but acts not, breeds Pestilence.
III. The Fox provides for himself, but God provides for the Lion.
IV. Exuberance is Beauty.
V. The Cistern contains, the Fountain overflows.
VI. If the Fool would persist in his Folly, he would become wise.
VII. (Facing the door into Gallery III.) The Eyes of Fire; the Nostrils of Air; the Mouth of Water; the Beard of Earth.
VIII. The Roaring of Lions, the Howling of Wolves, the Raging of the Stormy Sea, and the Destructive Sword are Portions of Eternity too great for the Eye of Man.

ELIJAH IN THE FIERY CHARIOT [LOAN] BLAKE

1789, and *Songs of Experience*, 1794. In 1793 he engraved Flaxman's designs for the *Odyssey*, and in 1796 executed 537 drawings for Young's *Night Thoughts*, 43 of which were engraved and published in 1797. Thomas Butts, Muster-master General, in 1799, gave him an order for 50 paintings at one guinea each, so becoming possessor of almost all his important paintings up to 1810.

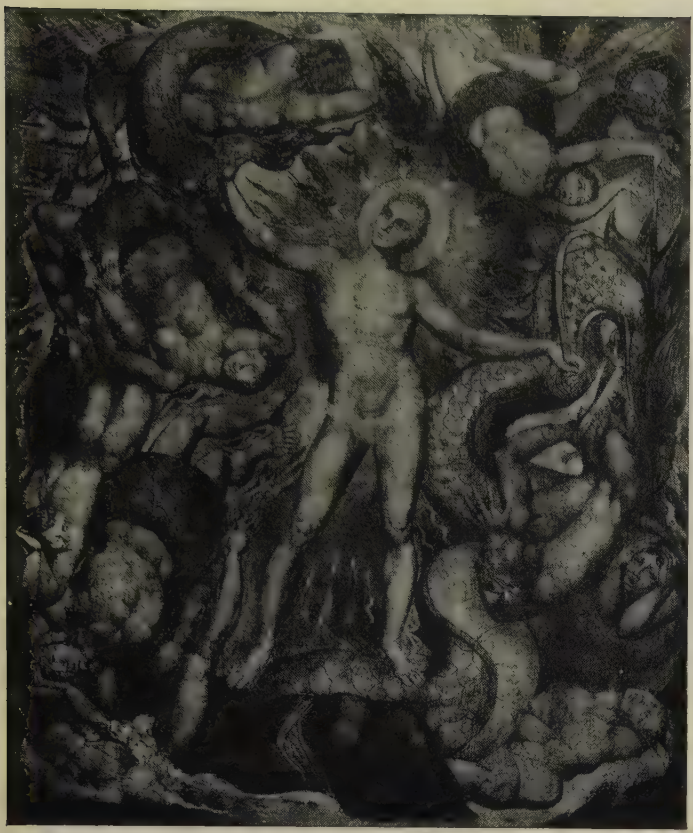
His ' pictured poetry ' began in 1789, the year of *The Songs of Innocence*, with the *Book of Thel* and, possibly, the undated *Tiriel*. *The Marriage of Heaven and Hell* followed in 1790 ; *The Gates of Paradise*, *The Vision of the Daughters of Albion* and *America* in 1793 ; *Europe, a Prophecy* and *Urizen* in 1794 ; *The Song of Los* and the *Book of Ahania* in 1795 ; and about 1797 the unfinished *Vala*, published by Messrs. Ellis and Yeats in the third volume of their work on Blake. From 1800 to 1803 Blake lived at Felpham, engraving plates for the poet Hayley, but finding his well-meant patronage irksome, he returned gladly to London in 1803. This sojourn in the country, however, was a refreshing interlude, which afforded him commerce with the sea and nature, and time to collect and revise his thoughts. During this period he wrote two mystical epics, *Milton* and *Jerusalem*, which he engraved after his return to London, when he also executed the drawings for Blair's *Grave*, some of which were engraved by Schiavonetti in 1806. In 1804 he was accused of sedition by a drunken soldier, whom he had turned out of his garden at Felpham, but he secured a triumphant acquittal. In 1809 he optimistically held an exhibition of sixteen pictures, amongst

which were his *Canterbury Pilgrims* and some of his most important paintings, and wrote a *Descriptive Catalogue* in which he elaborated his theory of art, but he failed to attract the general public, though Charles Lamb, Crabb Robinson and others were struck by his work, and he sank into complete obscurity and poverty between 1809 and 1818; at the close of his life, however, the admiration of John Linnell secured him modest comfort, and gathered round the aged seer a second group of young artist admirers—George Richmond, Edward Calvert, Samuel Palmer and John Varley, who revered him, and spoke of Blake's house as 'The House of the Interpreter,' together with Frederick Tatham, a sculptor, who as his biographer and self-appointed heir destroyed many of his prophetical writings.

During these later years Blake executed his woodcuts for Thornton's *Virgil*, 1821, and the designs for the *Book of Job*, 1820-23, and for *Dante*, 1824-27, as commissions for Linnell, and showed that his powers of imagination and invention remained undimmed by age. The engravings of the *Job* are, indeed, as examples of engraving, amongst his finest works, Linnell having brought him into touch with the works of the best Italian engravers. He continued to work at the *Dante* drawings until the end of his life; at the very last he drew a portrait of his faithful wife, saying: "Kate, you have been a good wife, I will draw your portrait," and died in a state of ecstasy, singing sublime Hallelujahs, and exclaiming: "Everyone to his own eternal house, leaving the delusive goddess Nature to her laws."

The National Collection is now fortunate in possessing an important group of Blake's works—'frescoes' or tempera paintings, printed drawings and water-colours—the majority acquired since the Blake Exhibition held in 1913, so that it is possible to appreciate the work of this gifted, mystical artist, who stands almost alone in British Art.

Apart from the *Canterbury Pilgrims*, *Faerie Queene*, *Adam* and *Eve*, the only works by Blake of any size are his series of hero-pictures—*Pitt* (No. 1110, N.G.), *Nelson* (No. 3006), *Napoleon*, and *The Bard* (No. 3551), which are painted in tempera on canvas. Blake conceived these national heroes not as realistic portraits, but as angels or gods amidst the elements, guiding symbolic monsters. *The Spiritual Form of Nelson* (No. 3006), a noble nude figure, like a Greek Apollo, is grasping a flame and guiding Leviathan, the War by Sea, in whose coils are the bodies of men and women. The smooth, rounded contours of the figure and the blue tone of the background seem reminiscent of Bronzino, whose work Blake may have known through engravings. *The Spiritual Form of Pitt* (No. 1110, N.G.) appears as an angel riding upon the whirlwind, guiding Behemoth, the War by Land. The *Pitt* is signed "W. Blake 1806"; the *Nelson* is not dated, but was shown as No. I, with the *Pitt* as No. II, at Blake's Exhibition in 1809. *The Bard* (No. 3551), signed and dated "W. Blake 1809," was also shown as No. IV at the 1809 Exhibition; it illustrates Gray's poem describing the Celtic poet weaving the winding-sheet of King Edward III and his race by means of spiritual music; the spirits of other murdered bards assist in weaving the deadly woof, while the King and Queen lie with their horses prostrated



3006 SPIRITUAL FORM OF NELSON BLAKE

with terror on the margin of the river Conway. Blake in his catalogue defended his practice of representing spirits by real bodies on the analogy of the statues of the Greek gods. The *Napoleon*, which was exhibited at the B.F.A. Club Exhibition (No. 90), 1876, was taken to British Columbia by members of the family of his disciple, Palmer.

The hieratic *Adam naming the Beasts* (Genesis ii. 19 and 20) (Stirling-Maxwell Collection), painted in tempera on canvas and exceptionally large in scale for Blake, is represented like the priest of some strange primitive religion, as indeed Blake meant him to be; the companion picture of *Eve naming the Birds* has been somewhat injured by repainting in oil. The *Adam* was originally designed by Blake as a frontispiece for Hayley's *Ballads*. Hayley wrote, May 16, 1802: "He [Blake] is at this moment by my side representing on copper, an Adam, of his own, surrounded by animals as a frontispiece to the projected *Ballads*"; but the painting is signed, "Fresco by William Blake, 1810," and it was not included in his exhibition in 1809.

Blake says of his medium in his descriptive catalogue that the execution is in "water-colour or fresco," but all these works are painted in Blake's 'fresco,' a special form of tempera, in which glue is substituted for yoke of egg. They have suffered injuries and have darkened, but they have the

rich, golden glow of antique lacquer, and amply justify Blake's claim to be reckoned as a great colourist; the *Nelson*, which is on a white 'gesso' ground, was carefully restored some years ago.

Satan Smiting Job with Sore Boils, Job xi. 7 (No. 3340), in tempera on a mahogany panel, reveals Blake's supreme power as a designer, with its magnificent silhouette of Satan, seen against a beautiful flat distance of woods and hills; the composition closely resembles Plate 6 of the *Book of Job* engravings, but the huge red wings of Satan are outspread in the painting, which is signed "W. Blake fecit," but not dated; the two sets of designs for the Job engravings were executed in c. 1820-22 and 1823-25.

The charming little *Bathsheba at the Bath* (No. 3007) is in a lighter vein, revealing Blake's innocent joy in natural forms, whether of human beings, animals or flowers; and in it Blake shows traces of the graceful contemporary illustrations of Stothard and others, and reflections of the designs of eighteenth-century needlework. The canvas is signed "W. B. inv," but is not dated. It was one of the many works Butts acquired at one pound a-piece from Blake.

As Blake's *Printed Drawings*, amongst which are many of his most imaginative and impressive works, were not represented at Millbank, Mr. Graham Robertson has kindly lent three of the finest—*Hecate, Pity* and *Elijah*. The method of the *Printed Drawings* was developed by Blake out of his system of engraving for his *Prophetical Books*. First the outline and then the colours were stamped off by successive impressions on to the drawing paper from the millboard, to which he applied the pigments; he mixed his pigments with glue and copal varnish, and out of the variations, natural to such sticky colour-pigments when stamped, he evolved the most varied and ingenious qualities and textures, such as those of the mosses in the foreground of *Hecate*; the system was at bottom an engraver's attempt to avoid the problems of paint, while obtaining colour and texture.

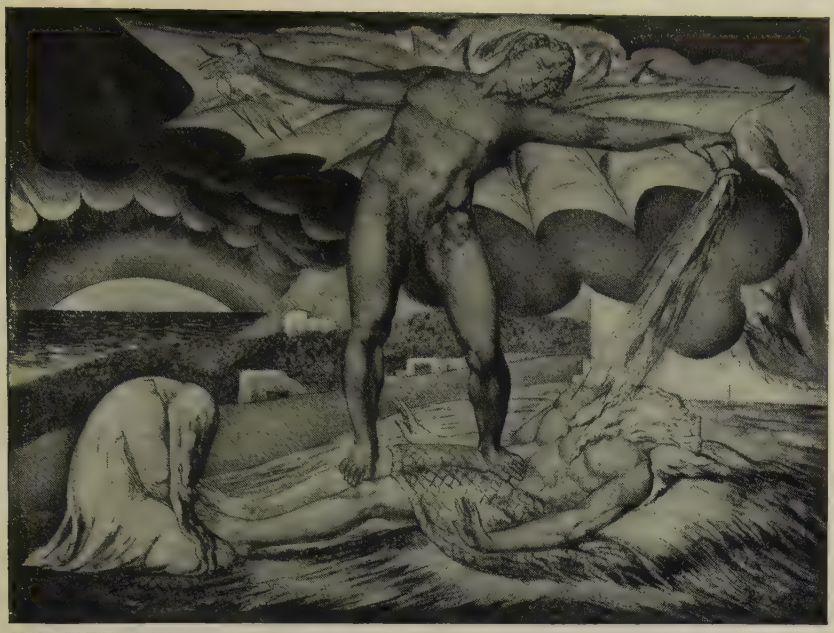
The Triple Hecate, Midsummer Night's Dream, Act V. Sc. 2 (signed "Blake" without date, but the paper is water-marked 1794), shows the goddess with her twain selves, crouching with her book of incantations, a vampire hovering above, and an owl and a shaggy ass eating thistles to the left. The strange, metallic colour, lit with gleams of red and green, is most expressive of the gruesome fantasy of the subject.

Pity is also an illustration to Shakespeare—*Macbeth*, Act I. Sc. vii. 21-25; it is signed "Blake," but not dated:

> And Pity, like a naked new-born babe,
> Striding the blast, or heaven's cherubims, hors'd
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye,
> That tears shall drown the wind.

The mother is swooning, while the new-born babe is caught from her by a wild woman with streaming hair; the blind speed of the horses is finely rendered.

Elijah in the Fiery Chariot, signed and dated "W. B. inv. 1795," is a good example of the seemingly impossible subjects Blake delighted in rendering convincingly by sheer force of original imagination; he had a



3340 SATAN SMITING JOB BLAKE

passion for flames, and Elijah clothed in flames is upborne by the blaze, controlling the fiery steeds of his chariot with his right hand, while Elisha stands by shrouded in his flowing beard ; the figures are lightly washed in water-colour, but the flames and gloom are stamped in rich, full tones of pigment.

Two small examples of Blake's illustrations to his *Prophetic Books* are shown in the frontispiece for the *Vision of the Daughters of Albion*, 1793, (No. 3373), and the heading of page 4 of the same, *Wave Shadows of Discontent* (No. 3774). The process used in the printing of the *Prophetic Books* was a form of relief etching ; the type and outlines being left in relief, and the rest bitten away ; these outlines were then hand-coloured and stamped on to the paper.

In the *Daughters of Albion* Blake voiced his passionate belief in natural freedom as opposed to the restraints of reason and conventional morality ; the maiden Oothoon, type of the innocent, natural woman, having been enslaved by the toils of Bromion, the emblem of physical nature, is chained to Bromion by the jealous anger of Theotormon ; she pleads the hard injustice of her case before the brooding form of Theotormon, who stands for the god of formal morality, based on reason and law rather than natural instinct.

The *Dante* illustrations (Nos. 3351-3370), which are described in Gilchrist's *Life of William Blake* (1907 ed.), pp. 434-442, Nos. 101-3, were commissioned by Linnell in 1824, when Blake was sixty-seven years of age and still at work on the illustrations for the *Book of Job*. Linnell presented Blake with a folio volume of 100 pages, and arranged to pay him £2 or £3 a week, as he wanted money, Blake doing as much or as little work as he liked. This kindly arrangement ensured the ease of Blake's declining years.

3352 HELL GATE BLAKE

Blake set to work, with characteristic enthusiasm, learning Italian, and executed in all 102 drawings. They represent his imaginative conceptions in all stages—many are mere beginnings, and the majority are unfinished ; he lived to engrave only seven, which were published in 1827. At the Linnell Sale, 1918, the drawings were acquired for various public galleries ; the twenty presented to Millbank through the N.A.C. Fund vary greatly in beauty and completeness, but, taken together, they represent very fairly the general level of the Dante series. *The Inscription over Hell Gate* (*Inf.* canto iii.) serves as a noble frontispiece, with the fine figures of Virgil leading Dante within the portal of the underworld, with flames rising above Acheron. The sides of the portal are overgrown with a giant creeper treated decoratively, as Blake delighted to do, another instance being the decorative use of foliage in *Homer and the Ancient Poets* (No. 3353). Though unfinished, *Dante and Virgil ascending the Mountain of Purgatory* (*Purg.* canto iv.) (No. 3366), is a particularly fine example of Blake's imaginative design and the noble types which he conceived. *The Hypocrites with Caiaphas* (*Inf.* canto xxiii.) (No. 3359) and *Primeval Giants sunk in the Soil* (*Inf.* canto xxxi.) (No. 3363) also manifest the solemn

3366 THE MOUNTAIN OF PURGATORY BLAKE

impressiveness of his powers of imagination, while *Beatrice addressing Dante from the Car* (*Purg.* canto xxix. and xxx.) (No. 3369) reveals a gayer fancy and more varied colour and detail, recalling the *Bathsheba*.

Oberon (No. 2686) shows traces of contemporary influences, such as Fuseli's, which appear at times in Blake's less inspired works.

Blake's influence on his contemporaries was restricted owing to the isolation in which he lived during the middle period of his life, but he associated with Romney, Fuseli, Stothard and Flaxman in the earlier years and both influenced them and was influenced by them, particularly by Flaxman. Romney and Fuseli admired Blake's historical drawings, and their attempts at imaginative art in the grand manner owed much to him.

Towards the close of his life Blake became acquainted with John Varley, who was specially interested in his Visionary Portraits, and with John Linnell, through whom a group of gifted young artists, Richmond, Calvert and Palmer, became his followers and pupils.

Blake's influence is most apparent in their engravings and drawings, but George Richmond's (1809-1896) *Christ and the Woman of Samaria* (No. 1492) and Samuel Palmer's tempera painting *Coming from Evening Church* (No. 3697) owe much to Blake.

BLAKE AS POET, ARTIST, AND MYSTIC

William Blake is a figure almost unique in British Art, which has thrown up few mystics; Crabb Robinson, the open-minded philosopher, after meeting him, wrote in his diary on December 10, 1825, "Shall I call him artist or genius or mystic or madman? Probably he is all."

After a century of puzzled study and alternate neglect and admiration, sometimes ill-balanced, we can scarcely venture to go further than this sympathetic open verdict, except that we should, perhaps, say that Blake was not mad, but subject to illusions, as the result of a singularly child-like mind that never quite developed to man's estate, whether from some inherent weakness or owing to limited education and opportunities. His perceptions were so lively, and his power of dealing with abstractions so limited, that mental influences seemed persons to him and he confused fancy with fact; this is, however, far removed from insanity. In matters of everyday life he behaved almost invariably with kindly dignity and practical commonsense, and he lived the life he wished, doing what he regarded as his appointed work. The spirit, he tells us, said to him, "Blake be an artist and nothing else," and he accepted his appointed rôle more uncomplainingly than many, though he wrote:

> My wife has no indulgence given,
> Except what comes to her from Heaven,
> We eat little, we drink less,
> The earth breeds not our happiness.

His writings are liberally sprinkled with aphorisms, full of commonsense as well as of exceptional insight, put in words of pithy brevity, as the following from his *Proverbs of Hell* show:

> No bird soars too high, if he soars with his own wings.
>
> * * * * * *
>
> Drive your cart and your ploughshare over the bones of the dead.
>
> * * * * * *
>
> A fool sees not the same tree that a wise man sees.
>
> * * * * * *
>
> The fox provides for himself, but God provides for the lion.
>
> * * * * * *
>
> One law for the lion and ox is oppression.
>
> * * * * * *
>
> He who has suffered you to impose on him, knows you.
>
> * * * * * *
>
> The road of excess leads to the palace of wisdom.

He was one of those who say ay to life; to him energy, and particularly spiritual energy, seemed the essential virtue.

> The treasures of heaven are not negations of passion, but realities of intellect.

His fundamental doctrine was that vitality, energy and passion are the creative and redeeming elements in the spirit, which is cramped and bounded by reason, crystallized into law; Hell is taken as typifying the former, Heaven the latter; the *Marriage* is their balance. He had, moreover, a courageous love of freedom and a passionate belief in the imagination, in the midst of the rationalistic materialism of his age.

In *Jerusalem* he stated: "I know of no other Christianity and of no other Gospel than the liberty both of body and mind to exercise the Divine Arts of Imagination; Imagination, the real and eternal world of which this Vegetable Universe is but a faint shadow"; and again:

> In every voice, in every ban,
> The mind-forged manacles I hear.

Blake was, too, a lyrical poet, singing as the birds and as no poet had sung in England during the eighteenth century, in such songs as *The Piper*, *The Lamb*, *The Chimney-Sweeper*, *Night* and *Infant Joy*, with lines like the following:

> Piping down the valleys wild,
> Piping songs of pleasant glee.
>
> * * * *
>
> Tiger! Tiger! burning bright
> In the forests of the night,
> What immortal hand or eye
> Could frame thy fearful symmetry?
>
> * * * *
>
> Come hither, my sparrows,
> My little arrows.
>
> * * * *
>
> I thought Love lived in the hot sunshine,
> But oh, he lives in the moony light.
>
> * * * *
>
> And there the lion's ruddy eyes
> Shall flow with tears of gold,
> And pitying the tender cries,
> And walking round the fold . . .

In his *Songs of Innocence* and in such drawings as the *River of Life* we see the same lyrical spasmodic beauty—now gay, now poignantly touching—as in Shakespeare's songs; he is so much a creature of primitive instinct that he can pierce the hide of Behemoth and the scales of Leviathan and picture their very nature.

We have now to consider Blake's place as an artist. In the first place, he was an expert craftsman, and no question as to his ability as an engraver was raised by his contemporaries; he underwent training in drawing for four years at Pars' School, and served a thorough apprenticeship to James Basire, 1771-1778, after which he entered the Academy Schools, and he was always able to fall back on this craft for a modest livelihood.

He was, moreover, a very exquisite artist in respect of design and colour, possessed of fancy and invention, and creating noble imaginative

gestures and types; *The River of Life, I Want, When the Morning Stars Sang together, The Nativity,* and many other designs amply attest this, while his *Behemoth* and *Leviathan* and the wood-cuts for Thornton's *Virgil* show a rare, instinctive understanding of animals and nature. Blake, however, never had any thorough training in anatomy or drawing from nature, and this weakness, probably unconsciously, coloured his theories of art and induced his hatred of chiaroscuro and realistic painting in three-dimensions. In as much as nature, according to Blake, was only a confused copy of reality, it was absurd to copy nature, when engaged on imaginative work, nevertheless he advised learning to copy servilely, as he had himself copied the Westminster tombs, because the artist will be required to copy the true Reality of the Imagination, which is far more defined in the details of its parts than nature. Unless the 'firm determinate outline' that alone expresses the essence of the vision of the imagination is maintained, the artist will fall into the blurred confusion of nature, and the following sayings of his further illustrate his attitude.

If you have nature before you, you cannot paint history.

Nature and fancy are two things and can never be joined.

Men think they can copy nature as correctly as I copy imagination. They will find this impossible; and all the copies, or pretended copies of nature, from Rembrandt to Reynolds, prove that nature becomes to its victim nothing but blots and blurs.

No man of sense ever supposes that copying from nature is the art of painting; if the art is no more than this, it is no better than any other manual labour; anybody may do it, and the fool often will do it best, as it is a work of no mind.

... That infernal machine chiaroscuro, in the hands of the Venetian and Flemish Demons ...

A spirit and a vision are not, as the modern philosophers suppose, a cloudy vapour or a nothing; they are organised and minutely articulated beyond all that the mortal and perishable nature can produce. He who does not imagine in stronger and better lineaments and in stronger and better light than his perishing and mortal eye can see, does not imagine at all.

In spite of his ecstatic visions he worked slowly, first drawing a dotted line, and then going over it like an engraver and very deliberately stippling details like a mediaeval illuminator; he was afraid of, and consequently denounced, the rapid fluidity of oil paint, but he had a fine instinct for placing and an exquisite feeling for pattern and decorative detail, and, though he declared he felt 'obliterated' by nature itself, he had a marvellous memory for natural objects, which he translated into decorative forms.

Blake accepted the human figure, as the Florentines had, as the noblest and most expressive symbol for art, but he was careless of solidity and used it as a lay figure—essentially, it is the outline figure of Flaxman's drawings—making it move and gesticulate and form patterns of shapes in motion, radiant with bright unbroken colours, but never really mastering its structure; beginning with the slight, graceful forms of Stothard and Flaxman and his contemporaries of the eighteenth century, he combined with these

his memories of the recumbent effigies of Gothic tombs, and made of these puppet figures " by his invention of movement, pose and expressive action an amazing engine of emotion," expressing by them the extremes of supplication, menace, stricken grief, and the effortless hoverings and flights of the spirit. At times his inspiration failed, and he fell back on the pseudo-Michael Angelo and classic of his time, as popularized by Barry and the poor engravings, through which alone he knew Renaissance Art.

His landscape is usually a purely formal back-curtain, and he subordinated facial expression to his design, adopting abstract types of countenance, usually of a calm nobility, which, in the *Dante* and *Job* illustrations particularly, seem premonitory of Alfred Stevens ; both these great English artists added something to what they took from the masters of the past in that noble serenity of expression, which seems to reveal a firm assurance of the final victory of good over evil.

If the sun and moon should doubt,
They'd immediately go out.

Blake believed that the function of art was to display the glory of nature as she appeared to the imagination—not to the rational eye of fact and science—and he asserted that this could only be done by clear, definite form, heightened by pure, brilliant colour. He aimed at producing a realism of the imagination and, believing that it was the form and structure of things and not the substance which revealed the ideal, he admired the great draughtsmen—Michael Angelo, Raphael and Dürer—because of their firm outline, and denounced all softening and blurring of contours, and particularly chiaroscuro, inveighing against Titian and Rembrandt, and calling Correggio soft and effeminate, and Rubens ' a most outrageous demon ' ; and on these counts he quarrelled with Reynolds, annotating the *Discourses* with scathing criticisms, for Blake denied that art was a matter of reason, which could be taught ; he abandoned the use of oil paint because of its lack of clear precision, and adopted various forms of tempera, substituting glue for yoke of egg.

The truth is that Blake recognized by instinct that line, pattern and pure colour were the artistic means by which he himself could express his very real visions, and he tried to dress up a theory, by means of that reason he so constantly denounced, which should prove his particular method the only right way. Thus the theoretic advocate of freedom from restraint and of universal tolerance proceeded to condemn as demons great men like Rembrandt, merely because they elected to use other means than his.

Blake, however, possessed pre-eminently the secret of the English race, an unshakeable sureness of instinct, combined with a sturdy obstinacy which refuses to do anything but its own particular job, but does that with a wholehearted zest that gives it lasting savour. His intuitions were somewhat spasmodic and even contradictory, but at bottom they were founded on a prevailing creative integrity.

The English wilfulness has its dangers, for instinct, though sound, being the result of past intellectual effort, inherited from previous generations which have proved their fitness by surviving, requires to be constantly

played upon by an alert intelligence or it becomes lazy prejudice—the limpid, youthful vision of the Millais of the early drawings sinking to the cheap prettiness of *Bubbles* and the vapid sentiment of *Speak, Speak,* through Millais yielding to the intellectual sluggishness and materialism of the average mature English outlook and environment. In the case of Blake, child-like freshness of perception and innocence of soul were combined with such transparent goodness of nature, that he could and did say the most startling and upsetting things without offence. In this he had something in common with Samuel Butler and Bernard Shaw. Such men, with their pithy humour, are not constructive ; they have the impatience, as well as the quick vision of children, and theirs is not the final guidance. But although they may not be a solid diet for every day, every now and then they are as palatable as bits of truffle in the English paste, and they serve a valuable purpose in showing us ourselves and our too readily accepted conventions riddled with the darts of humour, topsy-turvy and ridiculous, so that, just as when we look at a landscape between our legs, we see things in different and sometimes truer colours, and we gain something that makes for final understanding by the glimpses they afford us of our civilization turned upside down and warping, like space itself.

One need not, however, be blind to Blake's limitations, or attempt to take his defects for virtues ; he was a heretic, though he was not an infidel ; his belief was peculiar, though it was not unbelief. His mind never completely developed ; he observed detail sharply, and he had abstract visions, but he never succeeded in giving an intelligible, logical unity to his myth, or in finding words or artistic symbols to express it clearly to mankind. His hand drew as best it could, according to his limited skill and sometimes false knowledge, and often he failed to give the real equivalent in design of his visions, and, similarly, in his writings he was hampered by the absence of any existing means of expressing his ideas in language drawn direct from its sources. The names he invented did not convey any meaning to the uninitiated, and a glaring defect in his mysticism was that it was not simple and open to all, and of this he himself boasted, but smacked of the formulas of the jealously guarded secret societies, dear to inferior minds ; to his untrained mind Rome appeared mere violence and Greece mere philosophy. There are frequent evidences of confused thought and even of wrongheaded absurdity in his philosophy. In some of his works Blake praises Nature as the source of energy and innocent enjoyment, while in others, such as *Milton* and *Jerusalem,* Nature stands for the rigid restraint of rational law—the antithesis of imagination and inspiration which bring redemption. In *Jerusalem* he comes to the conclusion that sin is necessary, so that forgiveness may continue, as, without forgiving, man relapses into separate self-righteousness and a cruel worship of natural and religious law, so that he is brought to the point of declaring that sin is less heinous than the punishment of sin.

In the *Prophetic Books* Blake labours to create a myth—the tragedy of Man, who suffers creation, falling from the spiritual into mortal life and passing through various ' states,' in which Blake denied that he was morally

responsible for his actions—and he asserted that only by death to 'vegetable nature' can man reawaken to the reality of the eternal life of the imagination. "I must create a system, or be enslaved by another man's," he cried despairingly. The tragedy consisted of the division, death and resurrection in unending circles of the powers of man and of the powers amongst which man struggles, but Blake only succeeded in giving a confused account of this colossal drama, though he believed that in his *Prophetic Books* he was giving a version of the everlasting Gospel of Jesus, revised to meet the new aspect of it seen by the mystics Swedenborg, Wesley and Santa Teresa —"the gentle souls who guide the wine-press of Love."

Sex, crime, creation, redemption and judgment were to vanish and cease, and all was to be merged in the unity of pure imagination—God. His final view of the sexes was that they must be amalgamated and assimilated, as the separation into male and female inevitably entailed personal desires and bitter jealousies. To the world of Nature and rational religion he said in *To Tirzah*:

> Thou mother of my mortal past
> Didst close my tongue in senseless clay,
> And me to mortal Life betray;
> Then what have I to do with thee?

He asserted that mortal birth was a falling from the eternal realities, instead of being an incarnation of them, and that the material affections of the senses are deceptive and bind us in bondage to Nature our Mother, who is the Law, and so a deadening evil influence. His first Prophetic Book, *Thel*, 1789, depicts *The Youngest Daughter of the Seraphim*, Spiritual Imagination, roving through the lower world lamenting her own mortality and that of beauty, until, frightened by the Voice of Sorrow, she flies back to the land of "pure unembodied innocence." It is an attempt to comfort life through death, to assuage by spiritual hope the fleshly fears of mortal man. *Urizen*, 1794, is the myth of Creation and the severing of mortal life from eternity. *Urizen* typifies Blake's Genius of Evil, who makes dead law and blind negation. In *The Song of Los*, 1795, Los, the Spirit of Inspiration and Deity of the living world, tells of his passage from East to West informing various religions, from that of Brahma to that of Jesus, and tries to organize the void, but finds everywhere the backbone of Urizen, rational law. In *The Marriage of Heaven and Hell*, the highwater mark of his intellectual power, 1790, Blake proclaimed liberty for the mind, saying that Inspiration and Reason were born together, and that at first the ways of good and evil were clear by instinct, as yet unconfused by law and religion, and he inveighed against trusting to Reason alone, as even Swedenborg, he asserted, tended to do.

Blake went on gradually to evolve the characters of his myth; "Albion, our ancestor, patriarch of the Atlantic, whose history preceded that of the Hebrews, and in whose sleep creation began; the good woman is Britannia, the wife of Albion; Jerusalem is their daughter." In the *Visions of the Daughters of Albion*, 1793, he claimed the same freedom for the body that he had claimed for the mind; the maiden Oothoon feels oppressed by the

cruel laws of restraint, and asserts her right to the freedom of innocence. *America*, 1793, one of his wildest books, preaches political freedom and the revolt of America from England, and the breaking in of liberty on the frozen sleep of the world. The world thus regenerated by revolution is no longer to be laid out for the 'untrustworthy,' or to "keep the generous from experience, till the ungenerous are restrained performers of the energies of nature"; after twelve years Europe is to be overwhelmed by the same revolution. In *Europe*, 1794, the sleep of the world for the 1800 years of the Christian era, under the bonds of narrow religion and barren moralities, is described, and its mental awakening to forgotten joy, when "Nature felt through all her pores the enormous revelry, under the rule of Orc, the Spirit of unrestrained Desire." In his later books, *Milton*, 1804, and *Jerusalem*, 1809, composed at Feltham, but published later, he makes use of hard abstractions, and the images are frozen into types.

The arts are inevitably compelled in seeking expression to make use of forms intelligible to mankind; poetry must use accepted words, and painting, more especially, cannot get away from 'vegetable nature'; it is compelled to employ familiar objects, if only as symbols; to distort, to over-simplify, or to make these symbols vague to the point of being barely recognizable, as at times both Blake and the Post-Impressionists in their different ways tend to do, does not solve the problem of expressing Spirit in Matter. Selection, simplification, even distortion of forms may be justified with a view to emphasizing some particular aspect, though this entails sacrifices, as we feel in the case of Blake and Cézanne alike; but when this process is carried beyond the line of general intelligibility, as was the case with Blake in his later *Prophetical Books* and in some of his designs, where he used inflated, generalized forms taken from debased forms of art instead of direct from nature, it indicates intellectual feebleness rather than super-genius.

Blake was really up against the difficulty that must face all—artists and moralists alike—who refuse to accept this three-dimensional world, with its irritating limitations and compensating beauties. He kept opposing Imagination to Reason, and condemning the rational processes as fetters on the nobler, more truly 'real' powers of vision, whereas perception may come through the mind, as well as through the emotions, and, indeed, the true lesson of our sojourn in this often cruel and incomprehensible, yet strangely beautiful, three-dimensional universe, would seem to be that imagination must work through mind and senses and 'vegetable nature,' consenting to incarnation in them for the time being. It is in this manner that the greatest artists and prophets have worked, perfectly mastering 'vegetable nature' and informing it with vision—eschewing both material realism and visionary vagueness. In spite of his exquisite inventions, Blake had at bottom the smaller vision of all cranks and fanatics, who see details out of the larger perspective and sacrifice the supremely important things to the relatively unimportant.

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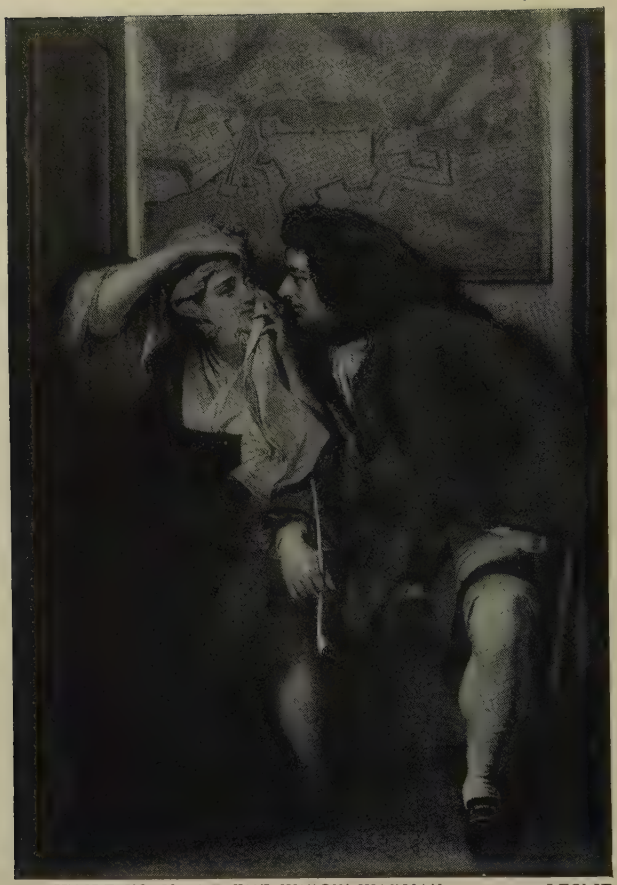
SECTION IV

GALLERY III

GENRE

APART from landscapes, which engrossed the greater men of the age, the chief output of the first half of the nineteenth century was domestic *genre*, which tended more and more to become literary and sentimental. Hogarth and Zoffany had painted scenes from plays, the vogue of Garrick and other actors, and of the theatre generally, causing a demand for such pictures, from which engravings were usually made. They had succeeded, however, in lending to such scenes an intrinsic artistic value, which is too often lacking in illustrations of plays and popular novels by such men as Daniel Maclise (1806-1870), *Play Scene in Hamlet* (No. 422); E. M. Ward (1816-1879), a follower of Hogarth, who painted many careful historical subjects, such as the *South Sea Bubble*



403 UNCLE TOBY AND THE WIDOW WADMAN LESLIE

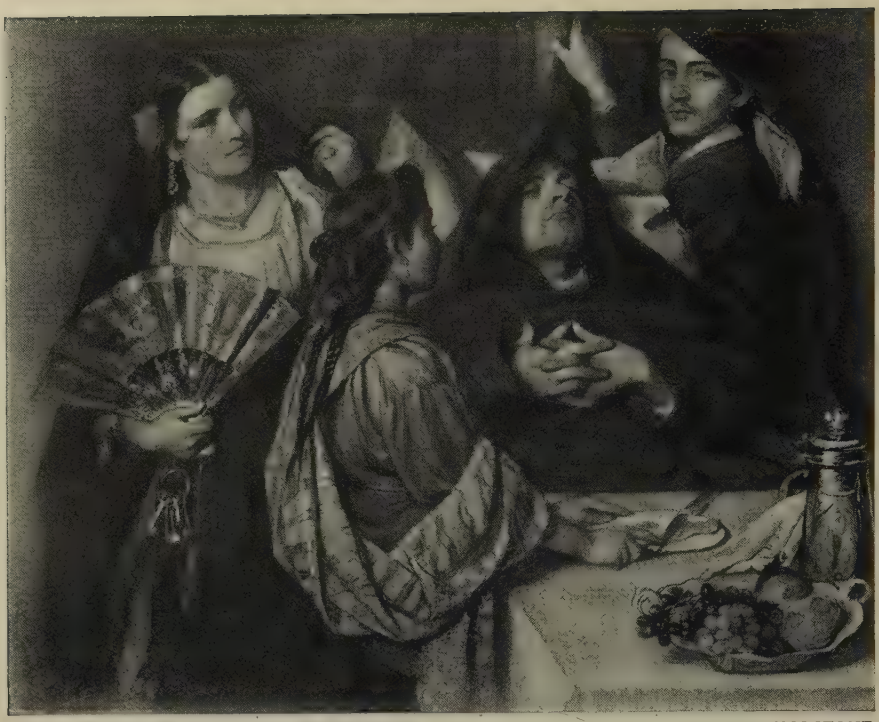
(No. 432) ; Charles Robert Leslie (1794-1859), *Uncle Toby and the Widow Wadman* (No. 403) ; and W. P. Frith (1819-1909), *Uncle Toby and the Widow Wadman* (No. 1781). Frith developed a broader aspect of *genre* in his amusing scenes of contemporary life, such as *Ramsgate Sands*, 1854 (Royal Collection), *Derby Day* (No. 615, N.G.), 1858, and the *Railway Station*, 1862 (Holloway College), which are full of excellent, isolated pieces of painting, though lacking in general design and concentration of effect. English *genre*, unfortunately, was founded chiefly on the crowded Dutch and Flemish models of Ostade and Teniers, the finer influence of Chardin appearing only occasionally in a painter like Henry Walton, *Plucking the Turkey* (No. 2870, N.G.).

The most gifted of the ' little ' masters was Sir David Wilkie (1785-1841), an Edinburgh painter who came up to the Academy Schools in 1805 ; in his best works, such as *The Letter of Introduction, Blind Man's Buff, The Village Festival* (No. 122), and *Newsmongers* (No. 331), 1821, we see the tradition of Brouwer and Teniers revived with a charming delicacy of subdued silvery colour and sobriety of sentiment. In middle life, after travelling abroad, 1825-28, he transformed his methods of painting, aiming at quicker execu-

1534 THE PROMENADE PHILLIP

tion and richer colour ; he was specially delighted with Correggio's warm shadows and cool lights, but preferred Murillo to Velasquez, considering Murillo more imaginative and less showy than Velasquez, to whom he attributed, in part, the flat, chalky lights and opaque shadows of contemporary work in England. As a chiaroscurist he was attracted by the Venetians, but his active Scotch brain found them unintellectual. The technical processes he adopted to obtain his newly desired chiaroscuro effects, in which he approximated more to Lawrence than to Correggio, proved disastrous to the preservation of his works, which are badly cracked, as may be seen in *The Preaching of Knox* (No. 894), 1832, and *First Ear-ring* (No. 328), 1835.

The *genre* tradition of Wilkie was continued by Thomas Webster (1800-1886), *Going to School* (No. 426); William Mulready (1786-1863), *The Last In* (No. 393); Theodore Lane (1800-1828), *Gouty Angler* (No. 440); T. S. Good (1789-1872), *No News* (No. 917); Thomas Faed (1826-1900), *Faults on Both Sides* (No. 1526), *The Highland Mother* (No. 1527); Augustus Egg (1816-1863) (*Past and Present*, Nos. 3278-80); Erskine Nicol (1825-1904), *The Emigrants* (No. 1538), whose works may be seen in Gallery III. All these artists had skill in imitative painting and, according to their lights, a high standard of probity in workmanship, but they lacked any wide



1967 SCENE FROM GIL BLAS HURLSTONE

outlook or culture, and their illustration of poetry, history and scripture is lacking in fine imagination ; but occasionally, in bourgeois domestic subjects such as Egg's *Past and Present*, they achieved, in paint, masterpieces of prosaic realism which may be compared with Anthony Trollope's best work in novel-writing. Mulready had some gleams of poetry, and *The Sonnet* (South Kensington) is a harbinger of the coming Pre-Raphaelite Movement, but his work was marred by a plummy colour and too soft contours, while the still-life painting of Lane and Good just lacks the imaginative touch of Chardin, who lends his bottles a richer black and a stouter amplitude. To the average spectator, not unduly sensitive to purely painter qualities, there is a solid attraction in such works ; for once man seems to have outwitted ' moth and rust,' and to have secured for all time in paint the exact facsimile of the particular brilliant, tasteless object—woolwork, Brussels carpet, glass shade or what not—which had proved so attractive at the Great Exhibition of 1851. Materialistic would be a better term than ' realistic ' for such paintings, as objects are never so bright and glossy, except when seen in a convex mirror, all effect of atmosphere being eliminated. Objects in these paintings appear, at a distance, what we know they would look like, if inspected microscopically at close quarters. The very intensity of the patient skill lavished on their execution gives them an appeal, and they were the stock on which the earlier Pre-Raphaelitism was grafted.

A later, more pleasing development of *genre*, inspired by Spain rather

1175 REGENT'S PARK: CATTLE PIECE WARD

than Holland, appears in the works of John Phillip (1817-1867) (Nos. 1534, 1907 and 1908), founded on Wilkie's later pictures, and inspired by a devoted study of Velasquez, as may be seen in the brilliant copy by Phillip of *Las Meniñas* (Diploma Gallery), while F. Yeates Hurlstone (1800-1869), a portrait painter of the Lawrence School, was also inspired by Spanish art, and *A Scene from Gil Blas* (No. 1967), somewhat resembles, but surpasses in colour and the rich impasto of its paint any of Phillip's works.

The earlier line of animal portraiture by Stubbs was developed on more naturalistic lines into a freer school of animal painting by George Morland (1763-1804), a most industrious, if ill-regulated artist, who displayed facility and naturalness in painting both sober farm-yard interiors and lighter outdoor scenes of rustic *genre* with children or post-boys ; Nos. 2640, 2641 and 2056 show his versatility, but his work is scarcely seen at its highest level at Millbank ; the small *Outside the Ale-house Door* (No. 2639) serves best, perhaps, to prove how near Morland could come at times to the finest Dutch tradition.

Morland's brother-in-law, James Ward (1769-1859), was equally gifted and prolific, but he possessed, in addition, a very remarkable imagination, and he became the greatest representative of the Romantic Movement in British Art ; he delighted in representing wild animals, *Tiger and Python* (Kay Collection), or domestic animals in a setting of dramatic scenery, as may be seen in the huge amphitheatre of *Gordale Scar* (No. 1043), and the romantic sunset scene, *Regent's Park* (No. 1175) ; his noble *Harlech Castle* (No. 1158, N.G.), with its lines of distant mountains and spacious plain, reveals his capacity for pure landscape. He based his art on the technique of Rubens, and was inspired by the finest Dutch animal paintings, such as Paul Potter's *Bull*, and there is something unusually ' big,' for British art, in Ward's phenomenal force and energy. British painters usually failed

614 BATHER ETTY

when they attempted the ' Grand Manner,' but Ward, though he selected unusual material for such art, did succeed on the lines he chose. Another popular painter of animal *genre* was Edwin Landseer (1802-1873). At times an excellent draughtsman, he painted fresh, vivid oil portraits in the Lawrence manner, as may be seen in *The Duchess of Abercorn and Child* (No. 3008). Landseer had undoubted talent and industry, and *Shoeing* (No. 606) is a capable piece of painting in its limited field, and he ministered to the national love of sporting subjects, enjoying a popular success during his lifetime ; but his animals were too often humanized, to the loss of their native dignity, and he transferred the smooth glossiness of Lawrence from the boudoir to the stable, where it was even less acceptable or suitable.

William Etty (1787-1849), born at York, and a pupil of Lawrence, had a thorough knowledge of technical processes and was one of the best handlers of paint that England has produced. He took his art very seriously, and wrote : " My aim in all my great pictures has been to paint some great moral on the heart." He continued a student all his life, producing, after his return from Venice in 1824, a series of voluptuous, nude subjects, rich and harmonious in colour, which are unique in British Art.

606 SHOEING LANDSEER

Like Reynolds in the eighteenth century, he aimed at combining the best elements in Venetian and Flemish practice ; he had a passion and gift for flesh painting, but a certain lack of trained taste, and the conditions of the prim and artificial period in which he lived were an unfortunate setting for the kind of subject he was best suited to paint ; his figures too often are of the unclothed, corset-waisted type, as in the standing nymph in *Youth at the Prow* (No. 356, N.G.). *The Lute Player* (No. 359) and *Window in Venice* (No. 364) are agreeable Venetian-inspired *genre* subjects ; while *The Bather* (No. 614) is a subtle treatment of the nude, and *The Dangerous Playmate* (No. 360), a charming little example of his colour and decorative effect. When seen at his best, as in his *Sleeping Nymphs and Satyrs* (Diploma Gallery) or *The Storm* and *Ulysses and the Syrens* (Manchester Gallery), it must be admitted that, as a painter and colourist, Etty came nearer, perhaps, than any English artist to rivalling Rubens and Titian ; and it should be remembered that Watts in his *Life's Illusions*, and Millais, at first, in his *Pizarro* (South Kensington) were followers of Etty. In Etty there was an artist ready trained, as a painter in oil, for the work at the Houses of Parliament, but the commissioners unwisely decided to have fresco

painting, and his learning was wasted. With more good fortune and opportunity Etty and Thomas Stothard (1755-1834) might have produced charming decorations of a classical Venetian type, as may be judged by Stothard's little *Cupids preparing for the Chase* (No. 1070), and his *Pilgrimage to Canterbury* (No. 1163), though it lacks the inspiration of Blake's more Gothic version, is gay and effective. The ' Grand Manner ' of Boydell's illustrators and of Barry was founded on pseudo-classic tradition and the Bolognese school, while it lacked the draughtsmanship of Ingres and the political patronage and direction of a man like David, both of which had contributed so greatly to the success of a similar movement in France.

With Benjamin Haydon (1786-1846), an enthusiastic man of taste and learning, came another attempt at the 'Grand Manner' based on a better tradition—that of the Elgin Marbles of the best Greek period. Haydon inherited the ambitious aims of eighteenth century ' High Art ' and tried to put Reynolds' admonitions into practice. He seems, however, to have lacked the essential grandeur of imagination, and the atmosphere of the period was unfavourable, but, though he failed and committed suicide in despair, he links the eighteenth century with the revival which blossomed in Alfred Stevens and Watts, and his work is a milestone on the road to better ideals in decorative ' High Art,' which might have led to fine results, if the arrangements for the decoration of the Houses of Parliament had been in wiser hands. Unfortunately, almost all Haydon's large works have been destroyed or are inaccessible, but his *Punch or May Day* (No. 682), and *The Mock Election* (Royal Collection), painted when he was in King's Bench Prison as a debtor, show his great skill in the less ambitious field of *genre* painting.

Paul Falconer Poole (1807-1879) is another artist who, though well prepared for decorative work in the Grand Manner, was not made use of ; he won a prize of £300 in 1843, at the same time as Watts, at the Westminster Cartoon Competition, with his *Burghers of Calais*, but was not finally employed on the work. His *Vision of Ezekiel*, which has affinities with Watts's landscape, has fine colour and imagination, and seems to be inspired by Wilson's *Niobe*.

SECTION V

GALLERY IV

THE PRE-RAPHAELITES

THE English Pre-Raphaelite Movement, which found vivid expression in the work of two or three young men of genius, was the outcome of a reaction—general throughout Europe—against the exhausted conventions of the historical and *genre* painting of the earlier half of the nineteenth century.

It attained a notoriety out of all proportion to its duration and the number of works it produced, for the Brotherhood only held together for five years, 1848-1853, and its members painted scarcely a score of truly Pre-Raphaelite pictures during those years. The attention it attracted was in part due to the outstanding gifts and the strong originality of character of its initiators, William Holman-Hunt (1827-1910), John Everett Millais (1829-1896) and Dante Gabriel Rossetti (1828-1882), but its good fortune in enlisting the advocacy of so golden-tongued a critic as John Ruskin contributed not a little to its fame. In their return to truth of nature the English Pre-Raphaelites were at one with the French realists, Courbet and Millet, and it was only in the further developments that they parted company. The English painters were steeped in the romantic poetry of Dante, Shakespeare, Keats, Browning and Tennyson, and this inclined them to illustrate literary themes and dramatic, human situations, whereas Monet declared that " light was the chief person in a picture."

The adherents of the ' Grand Style ' and Classicism had set before themselves the achievement of the ideal and typical in the perfection of physical form and beauty ; the English Pre-Raphaelites, beginning with a revolt against worn-out conventions and aiming at a strict return to nature, soon decided that, as standard-bearers of truth, they were also obliged to seek the highest theme of their art, founded as yet exclusively on the study of nature, in the representation of moral and intellectual truth, and in a thoughtful form of spiritual creation. Being subject painters, rather than landscape artists like Constable, they found that ethical integrity was as requisite as physical truth to nature ; each figure must be individual rather than typical, and its character and gestures must fit the rôle it was to play, and it was the very remarkable discernment shown by these young artists in the selection of noble and beautiful types and freshly observed original traits and gestures, perfectly suited to the great religious or poetical subjects which they chose to illustrate, that conferred real distinction on the movement. This blending of realism with profundity of ideas—of uncompromising truth to nature with philosophic and poetic veracity—is the essence of Pre-Raphaelitism. It is a transcendental naturalism, equally removed from Classicism, which deals only with the beauty of the body, and from Realism proper, which only proposes to represent fragments of nature. In

opposition to abstract beauty of form the Pre-Raphaelites insisted upon what is characteristic, energetic and individual, even if the effect were angular. Their figures, though painted faithfully from nature, are vehicles of a metaphysical idea, and this extension of their creed, initiated by Hunt in the *Light of the World* and by Millais in the *Carpenter's Shop*, led to the break-up of the Brotherhood, for when once any ideal beyond strict truth to physical nature was admitted, the doorway was opened to the idiosyncrasies of the individual artist ; Millais declined more and more upon facile, popular sentiment, of which there are traces as early as 1858 in the *Vale of Rest* ; Hunt became didactic ; and Rossetti fell back upon mediaevalism and, later, upon the morbid expression of languorous moods.

On the side of technique the Pre-Raphaelites added little, and their movement is, indeed, outside the main stream of artistic development—a brief, intensely insular development, without lasting effect on European Art. In so far as they sought truth to nature, their aim coincided with that of the Impressionists, though their methods were very different, but they limited their search for truth, as a rule, to correct drawing and minute detail, wrought out as a flat mosaic of bright colours juxtaposed, as the eye would see them, an inch at a time. They scarcely conceived of atmospheric truth, though Madox Brown and Holman-Hunt later on made attempts to render out-of-door effects of lighting, and the problem of representing depth of space and the volume of objects was overlooked by them in their pre-occupation with veracity of surface detail.

Pre-Raphaelite painting, which had abandoned traditional under-paintings, glazings and scumblings was, in principle, borrowed from and based on stippled water-colour painting ; copal varnish was used, as it admitted of sharp, minute touches aiming at colour in shadow, and direct painting was employed on a wet white ground, in place of white paper, to give brilliance of tone to the colours glazed over it, and portions of a picture were often completed separately, as may be seen in some of Millais' unfinished works. Unfortunately, these painters often lacked the skill necessary to bring off this process on a large canvas, so that their paintings are not always lasting satisfactorily. As far as scale, type of subject and vision were concerned, the Pre-Raphaelites made no break or advance in the existing tradition of art, accepting the middle-class standard of *genre* painting of their time.

The dramatic satire of Hogarth, and the humorous painter's observation of Wilkie, in which the beauty of light played its part, had sunk with Maclise, E. M. Ward, Leslie and Frith to mere perfunctory illustration in black-and-white, disguised with colour. Honest and skilful workmanship was still maintained, but all sense of poetry and fresh personal observation had been lost. The Pre-Raphaelites appeared, and we can see on the walls of Gallery IV the soul's awakening from the conventional stereotype of W. P. Frith's *Uncle Toby* (No. 1781), through Augustus Egg's intensely solemn and excited vision of actual contemporary domestic drama in *Past and Present* (No. 3278), the incredibly documented melodrama of Robert B. Martineau's *Last Day in the Old Home* (No. 1500), and the genuine Dickens' sentiment

1426 ST. JOHN LEADING THE BLESSED VIRGIN MARY DYCE

of his *Kit's Writing Lesson* (on loan), until real poetic expression is attained in the domestic sentiment of Windus' *Too Late* (No. 3597) and Arthur Hughes's *April Love* (No. 2476), and finally a genuine breath of inspiration is revealed in Millais' *Carpenter's Shop* (No. 3584), Hunt's *Claudio and Isabella* (No. 3447), best seen in the first design (Ricketts Collection), and Rossetti's *Ancilla Domini* (No. 1210, N.G.), *The Passover* (No. 3156), *Paolo and Francesca* (No. 3056) and *Tune of the Seven Towers* (No. 3059).

The path of Pre-Raphaelitism had been already well prepared by several precursors; as early as 1811 Cornelius (1783-1867) and Overbeck (1789-1869), two German painters, had established a brotherhood in Rome, intent on studying fresco painting, and they had been widely employed in Germany in executing mural paintings of religious and classical subjects. Their art had little inspiration, but, in spite of its dry correction, it possessed a certain sincere elevation of purpose and an austerity which impressed both Dyce and Madox Brown when they visited Rome.

William Dyce (1806-1864), a dignified eclectic, as may be seen in *St. John leading the Blessed Virgin Mary* (No. 1426), usually imitated the Venetians in his small sacred subjects of glowing colour, but he produced one remarkable portrait, that of his son (Aberdeen Gallery) in the Rembrandt manner, and a *genre* subject, *Pegwell Bay* (No. 1407, N.G.), which was probably influenced by the new daguerreotype vision of the time, and has a certain impressiveness in its pallid presentation of the utter absence of *joie de vivre* of a chilly March afternoon by the northern seashore.

On his return to England after study in Italy he became Director of the School of Design from 1836 to 1849, and was connected with the schemes

for the decoration of the Houses of Parliament, executing *The Baptism of King Ethelbert* (1846), and five panels illustrating the *Legend of Arthur* for the Queen's Robing-Room, which are competent, but have something of the dryness of an exercise. The work of Dyce, and the general pre-occupation with outline cartoons and the fresco painting of the German Pre-Raphaelites had a considerable influence on the works of Millais and Rossetti. The *Lorenzo and Isabella* of Millais (Walker Art Gallery, Liverpool), 1849, is treated in tone, outline and absence of chiaroscuro as a fresco, and Rossetti's *Ancilla Domini* (No. 1210, N.G.) and his unfinished *Found* both show the influence of fresco.

Madox Brown (1821-1893), though never a member of the Brotherhood, was very closely connected with the Pre-Raphaelites, and had Rossetti for a short time as a pupil. Belonging to an older generation, he was already a widely trained and experienced artist before the Brotherhood was formed, having worked under Wappers, a pupil of Delacroix, at Antwerp, studied Holbein's work at Basle, and worked in Paris and at Rome ; *Lear and Cordelia* (No. 3065), painted in 1849, though retouched in 1854, shows his earlier manner with touches of the influence of Maclise. Madox Brown entered for the Houses of Parliament Competition, sending in a cartoon, *Harold*. He paid a visit to Italy in 1845 with a view to further study, and came into touch with the German Pre-Raphaelites, under whose influence he began his *Chaucer* and *Wyclif* subjects, now at Sydney, Australia, and Bradford, though these were not completed until much later. The reduced version of *Chaucer* (No. 2063) was begun in 1856 and completed in 1868 ; *Our Lady of Good Children* (No. 2684), begun in 1846, soon after his visit to Rome, shows similar influences, but it was not completed until 1861. *Christ Washing Peter's Feet* (No. 1394, N.G.) is, in scale, his most ambitious work, the searching realism and intensity of feeling of the Pre-Raphaelites being combined with a largeness of style obtained through his wider study of European Art. The full impact of the Pre-Raphaelite influence was, however, most clearly manifested in his *Work* (1852-63) (Manchester Gallery) and *Last of England* (1852-54) (Birmingham Gallery), of which there is a small replica at Millbank (No. 3064), painted 1864-66. Brown was by nature Hogarthian and dramatic, with a keen eye for the grotesque, and in the hot, crowded, freshly-observed detail of *Work* and *The Last of England* his natural instinct ran easily with his newly-adopted theoretic creed. *The Last of England*, with its unity of effect and sulky-sweet veracity of emotion, expresses the middle-class England of the great Mid-Victorian emigration period with complete finality, and it is, perhaps, his most perfect achievement ; but the unfinished *Take your Son, Sir* (Sargent Collection), with a similar basis of sour-sweet emotion that does not blink the strange grotesqueness of everyday life, would have run it close, if it had been completed.

Later in life, fascinated by Rossetti, Madox Brown became more and more a historical and aesthetic painter, with loss to his art, though his gift for angular design and quaint fancy persisted, as may be seen in the small *King René's Honeymoon* (No. 3229), 1864. The chance for mural decoration,

3064 THE LAST OF ENGLAND BROWN

which he should have had at Westminster in the 'forties, came too late, for when, at last, he received a commission to decorate the Manchester Town Hall (1878-1893) his invention and technique had deteriorated, and his twelve large historical paintings there, in their mingling of burly action with flabby handling, reveal the imperfectly successful struggle of the painter to express the romance of his themes.

Holman-Hunt, Millais and Rossetti met in the Academy Schools in 1846, and soon formed a close enthusiastic group, round which the sculptor Thomas Woolner, the painter James Collinson (1825 ?-1881) (Nos. 2421 and 3201), and the writers F. G. Stephens and W. M. Rossetti gathered to form the Pre-Raphaelite Brotherhood in 1848. The immediate cause was the study of some meagre outlines by Lasinio after the Campo Santo frescoes at Pisa, which delighted these young painters by their primitive freshness ; but a spirit of revolt against the artistic conventions of the day was in the air, and all three artists had already been struggling to escape from the conventional painting of the times, which Millais termed ' Slosh.' William Holman-Hunt (1827-1910) was already a capable portrait painter, as may be seen in the early oil sketches of *John Hunt* and *John Key* (Nos. 3160 and 3161), and had exhibited at the R.A. in 1846 and 1848 ; his *St. Agnes Eve* of the latter year was not markedly different from the average painting of

the time, while Millais had already executed very skilful exercises in the Etty tradition in his *Pizarro*, 1846, and *Cymon and Iphigenia*, 1848 (South Kensington).

Holman-Hunt, like Madox Brown, had to the full the cross-grained vigour of British stock, but his character was run in a narrow mould, to which a Puritan conscience lent a steely strength and inaccessibility to outside influences. It was Holman-Hunt who supplied the creed of Pre-Raphaelitism and practised its tenets with increasing crudeness to the end of his days. He was never a facile artist, and his pictures have a wrought-out, almost tortured air, due to their intense, mystic seriousness, which is specially marked in that distilled essence of Puritan Christianity, *The Light of the World*, 1854 (Keble College, Oxford), with its wan colour and ghostly atmosphere.

On the proceeds of the sale of *The Light of the World* he went to the East in 1854, and carried out his purpose of painting Bible history on the spot. Rembrandt, aided by a great imagination, did this better in his native Amsterdam, but Hunt's was a notable achievement, especially the poignant, realistic pathos of *The Scape Goat.* His natural sturdy vigour shows itself in his *Hireling Shepherd* (Manchester Gallery), " where he paints two lusty rustics to rebuke the instinct that made them embrace." His work is not characteristically represented at Millbank, *The Ship* (No. 2120) being merely a by-product of one of his Eastern voyages, while the *Claudio and Isabella* (No. 3447), 1850, shows more of the influence of Rossetti's romantic beauty than Hunt usually admitted. There was, indeed, a duality in Hunt's nature, and while he felt impelled to be an artist, he also felt equally impelled to make his art, not merely moral, but aggressively didactic, as in *The Awakened Conscience* (Engledue Collection), so that he forces his art to rebuke the sensuous motives that normally inspire art.

While Holman-Hunt supplied the almost fanatic faith and Rossetti the glow of poetic imagination, it was John Everett Millais (1829-1896) who contributed the amazing giftedness that is requisite for the successful incarnation of such theories and visions in actual paint.

This *generosus puer*, who had entered the Academy Schools when only eleven years old, splendidly endowed in person, will-power and technical skill, seemed able to do anything suggested to him with effortless ease ; without any strong personal bent of imagination, he reflected, it would seem almost unconsciously, the wonderful visions that passed before his limpid, childish eyes. He was an instinctive artist, but his mind and taste never completely developed to guide his talent, and in this he is typical of many of his fellow-countrymen, who with great natural endowment fail, from mental inertness, to keep their minds playing upon their instincts to fertilize them to fresh development. After a brief interlude of five or six years of inspired vision, Millais fell back on his normal practical facility, his delicate perceptions blunted.

His first work in the new Pre-Raphaelite manner, *Lorenzo and Isabella*, 1849, is a clever dramatic exercise in primitiveness rather than a true Pre-Raphaelite work, such as were Hunt's more clumsy and tentative *Rienzi*

3447 CLAUDIO AND ISABELLA HOLMAN-HUNT

and Rossetti's *Girlhood of Mary Virgin* of the same year ; but with the *Carpenter's Shop* (No. 3584), 1850, less angular and mannered than *Lorenzo and Isabella,* Millais suddenly out-distanced his comrades and achieved a masterpiece which is not unworthy to be compared with the achievements of early Flemish art. The kneeling figure of Mary, in the absolute rightness of the type and attitude and the intensity of expression, has first-hand authority and the artist's vision is perfectly embodied in paint. There are points in the rest of the painting which are open to criticism, but the whole supports and does not detract from the supreme conception of Mary and the child Christ, and there is an extraordinary sense of mysterious significance stamped on the accident by the unbusy, quiet figures.

Ferdinand and Ariel, 1850 (Makins Collection), is possibly a more perfect whole, but it is a slighter thing ; and his *Mariana,* 1851 (Makins Collection), almost crudely brilliant, is a first step towards the reversion to what is merely the improved Leslie-ism of his *Black Brunswicker,* 1860 (Lady Lever Gallery). *Ophelia* (No. 1506, N.G.) has poetic fervour, and is extraordinarily expressive of the Elizabethan England that Shakespeare has transmitted to us, while the Tudorization of Miss Siddal's strange beauty, which served Rossetti for a divine Beatrice, may be taken as an index of Millais' gifts and limitations.

3584 CHRIST IN THE CARPENTER'S SHOP MILLAIS

The first of his series of metope-like pairs of lovers, *The Order of Release* (No. 1657), 1853, shows us Millais' vision already hardening, but a last and, in its English way, perfect perception of the flaming tragedy of dying light was grasped in *Autumn Leaves*, 1856 (Manchester Gallery). The mystery and passion of the hour is expressed in the typical correspondence of the figures, whose trivial occupation thus becomes symbolic. He tried to recapture this dream of gravity and 'still motion' in *Sir Isumbras*, 1857 (Lady Lever Gallery), and in *The Vale of Rest* (No. 1507), 1858, but the attempt to heighten the romance failed to intensify it, and the too-obviously illustrative figures of the nuns detract from the emotion of the hour.

The Blind Girl, 1856 (Birmingham Gallery), has much Pre-Raphaelite intensity in a homelier phase, but, in it, minuteness of detail is carried to excess, and Ruskin justly criticized it on the ground that Millais did not really see what he thought he saw, in "painting the spark of light in a crow's eye a hundred yards off, as if he were only painting a miniature of a crow close by," and this error is typical of the illogical basis of the claim of the school to absolute veracity; it continually falsified range of sight in its laborious determination to paint what it knew to be there, but could not really see.

Millais' early drawings gave the finest exposition of the noble delicacy of his sensibility, and his work as an illustrator of English home-life continued, much later than his painting, to reveal the poetic dignity and intensity of his best Pre-Raphaelite work, but gradually he sank to the common-place of Leech, and became the average sportsman and country gentleman, in mind and taste scarcely a remove from a public-school boy.

In addition to the three * great protagonists of Pre-Raphaelitism, many lesser men were caught up into the movement and, for a time at least, were inspired to works beyond their ordinary stature. Nearest to Millais in his

* Rossetti's work is treated separately in Section VI, in connexion with Gallery V, where it is hung.

2476 APRIL LOVE HUGHES

Pre-Raphaelite phase came Joanna Mary Boyce (Mrs Wells) (1831-1861) with her small vivid works, *Do I like Butter?* (on loan) and *Gretchen* (No. 3814) ; and Arthur Hughes (1832-1915), who worked under Alfred Stevens at Somerset House and under Rossetti on the Union Decorations at Oxford. His *April Love* (No. 2476), 1856, has almost Millais' brilliance of technique, and an intensity of delicate feeling that even Millais never quite attained. Hughes painted two charmingly naïve little angular works, *The Nativity* and *The Annunciation* (Birmingham Gallery), and took a distinguished place amongst the book-illustrators after 1855, but the fresh, child-like innocence of his sentiment became more commonplace in his later work and his colour more crude.

Henry Wallis (1830-1916), in his sharply imagined *Death of Chatterton* (No. 1685), 1856, reveals himself as of the Millais wing of Pre-Raphaelitism, and, like W. Burton (1824-1916) with his *Wounded Cavalier* (No. 3389)—the complete version is in the Guildhall Gallery—is chiefly remembered as the painter of one picture.

F. G. Stephens, the critic and writer of the Brotherhood, also painted in early days, and his *Mother and Child* (on loan) recalls Holman-Hunt, but has a refinement of colour in parts that Hunt never attempted. Another pupil of Hunt was Robert Martineau (1826-1869). *Kit's Writing Lesson*, 1852

(on loan), has intensity and sincerity of a peculiarly English type, and his *Last Day in the Old Home* (No. 1500), 1862, will always delight the student as a conscientiously wrought-out *tour de force* of minutely detailed illustration of that early Victorian England that has passed away.

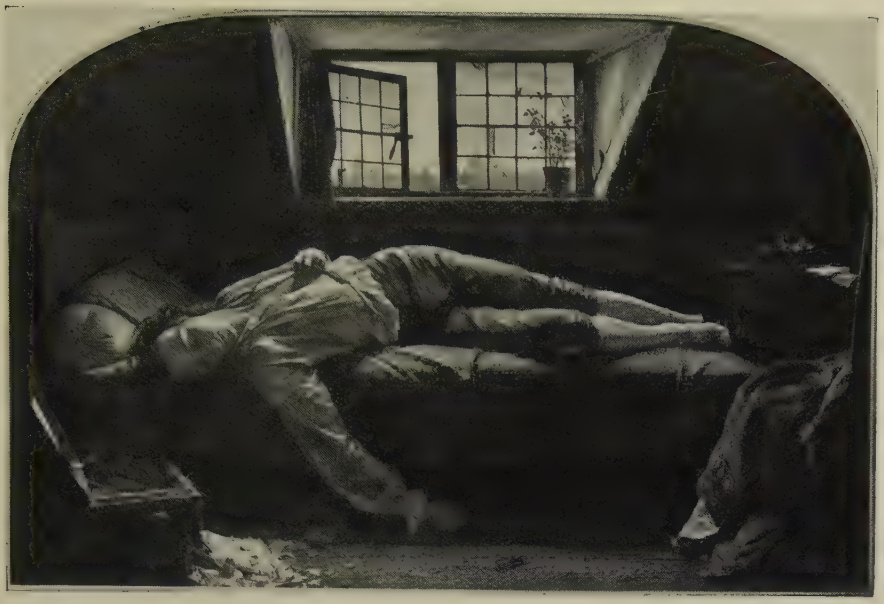
Walter Deverell (1827-1854) came under Rossetti's influence, but he was an artist of original power, whose early death cut short a career of great promise. His *Lady Feeding a Bird* (No. 2854) is a pleasant piece of *genre*, and a landscape of *Harvesters* (Johannesburg Gallery) has the solid painting and sober tone seen in the landscapes of G. R. Lewis.

On the whole the Pre-Raphaelite tenets were not well suited to pure landscape. Millais with his easy industry treated woodland backgrounds most happily in his earlier works, such as the *Woodman's Daughter* (Manchester Gallery) and *Ferdinand and Ariel*, but Brett almost alone ventured on the full exposition of the creed in oil landscapes, such as his amazing *Val d'Aosta*, 1859 (Cooper Collection). Thomas Seddon (1821-1856), who went to the East with Hunt in 1853, painted under his influence *Jerusalem* (No. 563), in which the minutely detailed treatment seems justified by the clear atmosphere of Palestine. J. W. Inchbold (1830-1888) for a time adopted the minute detail of the Pre-Raphaelites, *The Dewar Stone* (No. 1477), and George Boyce (1826-1897) used the method very happily in water-colours, while John Ruskin's (1819-1900) loving studies of architecture and plant forms reveal a real gift, though he modestly only claimed to be a mere copyist (Nos. 2726, 2972). The *View of Bologna* (No. 3507), on the lines of Titian's pen drawings, has curious affinities with some quite modern work.

John Frederick Lewis (1805-1876) was also working on lines allied to the Pre-Raphaelites'; visiting the East in 1841, he began about 1850 to exhibit minutely detailed Eastern interiors, of brilliant colour, such as *The Siesta* (No. 3594, N.G.), and Eastern landscapes, *Edfou* (No. 1405). He was an admirable water-colour painter, and his slightly tinted architectural subjects may be seen on the screens (Nos. 2199-2203 and No. 3395).

G. A. Storey (1834-1919), beginning as a Pre-Raphaelite follower of Millais in his *Bride's Burial*, 1859, became somewhat of an eclectic, painting *genre* subjects of various kinds, but his very real painter-like qualities are evident in the careful portraits of his father and mother (Nos. 2993 and 2861).

Amongst those attracted into the orbit of Pre-Raphaelitism were some other eclectics, such as William Lindsay Windus (1823-1907) and James Smetham (1821-1889). Windus, an artist of very delicate distinction, was connected with Liverpool, and, after beginning with some beautiful painted *genre* subjects, such as the *Surgeon's Daughter* (Walker Art Gallery) and *Kinmont Willie* (Bain Collection), in the Wilkie manner, was impressed by the Pre-Raphaelites' work shown at Liverpool and painted two important works —*Burd Ellen*, 1856 (Leyland Collection) and *Too Late* (No. 3597), 1858; these show close affinity with Millais in the exquisitely delicate landscape, but reveal a degree of almost morbid sentiment peculiar to himself. Ruskin praised *Burd Ellen*, but began his critique of *Too Late* with "something wrong here," and Windus, who was extremely sensitive, was unduly de-



1685 DEATH OF CHATTERTON WALLIS

pressed by this criticism and by the death of his wife shortly after and produced little more work, except a few intensely vivid small water-colours, such as *The Second Duchess* (No. 3598), *The Flight of Henry VI from Towton* (No. 3599) and *A Lady Bound her Lover Slain* (Bain Collection), which show the influence of Rossetti, while that of Mathew Maris dominated him in later life, when he only produced vague fragmentary work, which he destroyed without exhibiting.

Smetham recalls Millais in his little drawing for *St. Agnes Eve* (No. 3204) and Madox Brown in the tiny, vigorous *Naboth's Vineyard* (No. 3203), but most of his work was somewhat pretentious and empty, inspired vaguely by Blake; encouraged by Bell Scott, he took up etching, and his best work was done for a series published as "Studies from a Sketch Book" (Nos. 2394-2404).

Arthur Boyd Houghton (1836-1875), who is best known for his book illustrations, particularly the impressive illustrations for Dalziel's *Arabian Nights*, painted some vivid little *genre* subjects with touches of Pre-Raphaelite detail, *Punch and Judy* (No. 3620), *Ramsgate Sands* (No. 3907) and *Volunteers* (No. 4207).

William Bell Scott (1811-1890) was closely associated with the Pre-Raphaelites, especially with Rossetti on the literary side, but his colour is unpleasant, and his works are often marked by a tiresome false antiquarianism, as in *The Eve of the Deluge* (No. 1322), and seem to reveal the influence of John Martin (1789-1854), another north-country artist with vast ambitions, but inadequate imagination and taste (*Destruction of Pompeii*, No. 793).

In Scotland Sir William Fettes Douglas, 1822-1891 (No. 617), had evolved out of the Wilkie and Faed tradition an intense, detailed treatment of interiors and still-life subjects not far removed from Pre-Raphaelite work,

3597 TOO LATE WINDUS

but richer in tone. Sir Noel Paton (1821-1902), who worked up from Doyle and Maclise to Holman-Hunt in minutely detailed illustrations of rather unpleasant colour and crowded fancifulness, achieved dignity in his *Luther at Erfurt* (Glasgow Gallery). James Archer (1823-1904) felt the influence of Millais, but lacked his intensity of imagination, *Morte d'Arthur* (No. 2969).

The Scottish landscape painters Alexander Fraser (1827-1899), Milne Donald (1819-1866) and Samuel Bough (1822-1878) (No. 1936) also reveal affinities with the Pre-Raphaelites in the careful, minute detail of their work, though they were not directly influenced by them.

SECTION VI

GALLERY V

ROSSETTI AND BURNE-JONES

GABRIEL CHARLES DANTE ROSSETTI (1828-1882), the third of the triumvirate of Pre-Raphaelitism, brought to Hunt's faith and Millais' skill a passion of poetic imagination that momentarily fused all baser metals to gold. Rossetti had a catholicity of taste for everything that was fine in art and literature, very remarkable in the period in which he lived. He it was who re-discovered Blake, and English taste in the latter part of the nineteenth century is deeply indebted in many directions to Rossetti's quick perceptions and wide outlook. Whistler liked him as a man, and compared him to some Italian despot, but declared that he was 'no artist.' Some of the Pre-Raphaelites, in middle age, forgot their youthful generosity, and were inclined to undervalue the part of that 'damned Italian'; but it was after they came to know him, and while they were all working together in happy sympathy, that their most essential work was done. Rossetti fluttered like a brilliant butterfly from one art to another and from one master to another, studying first with Madox Brown and then under Holman-Hunt, without ever adding to his great natural gift for expressive outline draughtsmanship (to be seen in the drawings on the screen, and, at its best, in the Birmingham Gallery) any thorough knowledge of oil-painting or the rendering of forms in space, so that he was never able to complete a subject like *Found*, begun in 1854, which entailed spatial complications.

The son of an Italian political refugee and Dante scholar, who had married Frances Polidori, the daughter of Alfieri's secretary, Rossetti grew up in a scholarly, pietistic atmosphere, which is seen reflected in his first picture, *The Girlhood of the Virgin Mary*, 1849 (Jekyll Collection), which was painted under the supervision of Holman-Hunt and shows careful sincerity, but is slightly amateurish and dull. The intensity of Pre-Raphaelitism only appears with his *Ancilla Domini* (No. 1210, N.G.), 1850, and even that picture is more the painting of a mood than the literal rendering of an actual scene. At Millbank Rossetti scarcely appears as a Pre-Raphaelite, except in *The Seed of David* (No. 3965), 1856, and in the early unfinished water-colour, *The Passover* (No. 3156), designed in 1849, though worked on up to 1856. This imagined subject, for it has no historical basis, shows the influence of Millais at his finest, and has a delicate, restrained force and dignity worthy of the best ideals of the Pre-Raphaelites.

It is Rossetti's second phase, as a romantic designer and illustrator, which can be fully studied in this Gallery. The paintings of this period of his art, though far from perfect expositions of Pre-Raphaelitism, have a unique value of their own; in them the romantic chord, which vibrated in old English poetry, is united with the grace of Italian taste, and

3156 PASSOVER ROSSETTI

the classical lucidity of pagan art with Catholic mysticism, while they reveal " an unrestrained intensity of emotion that is entirely modern, clothed in the demure vesture of the primitive Florentines." It is at once a borrowed and yet an intensely personal art, combining a child-like simplicity with the intuitions of an almost over-subtle sensibility ; it links on, moreover, to the Pre-Reformation English Art of the mediaeval illuminators to a greater degree than that of any other modern painter, and reveals the same sense of pattern and design ; it is intentionally angular for the sake of expressiveness, and selective of individual types. The very medium, water-colour and body-colour, used with curious glazes, resembles that of the missal painters.

With the break-up of the Brotherhood in 1853, when Millais became an A.R.A., and Hunt went to the East, Rossetti, never a convinced theorist, partly under the impulsion of Ruskin, devoted himself to illustrating subjects from Dante, the *Morte d'Arthur* and Ballad Poetry. He immersed himself in mediaeval love and fancy, abandoning truth to nature, though he retained realistic details, which give a strange haunting actuality to these old far-off subjects. " These chivalric Froissartian themes are quite a passion of mine," he wrote in a letter to Professor Norton, admitting at the same time that " on mature consideration of the drawing (*Before the Battle*, 1858), I myself think it rather ultra-mediaeval." The commission for the

3059 TUNE OF SEVEN TOWERS ROSSETTI

illustrations of the Moxon *Tennyson* (1855-57) and the decoration of the Union at Oxford (1857-59) concentrated this phase of his art, and gathered round him younger men, such as Arthur Hughes, Spencer Stanhope, William Morris and Edward Burne-Jones, who formed the nucleus of the knot of decorative, aesthetic painters of the 'sixties.

This group, which in some degree resembled the Brotherhood, grew out of the friendship made at Exeter College by two Oxford undergraduates, William Morris (1834-1896) and Edward Burne-Jones (1833-1898), who, fascinated by the spirit of the Middle Ages revealed to them by a copy of Southey's *Malory* (1855), secured an introduction to Rossetti and settled in London in 1856, determined to become painters under his tuition.

The Oxford and Cambridge Magazine during 1856 served the same purpose for the new group as *The Germ* had for the Pre-Raphaelites, and Jane Burden, whom Morris married, provided them with an ideal model, as Miss Siddal had the Pre-Raphaelites. Mrs. Morris's dark, romantic beauty was as appropriate to the heated, passionate mediaevalism of the new group, as Miss Siddal's more evanescent mystic grace had been for the mysteries of the Christian faith and Dante's religion of love. For Morris, in 1856, were done Rossetti's wonderful romantic water-colours (Nos. 3057, 3058, 3059, 3061), and Morris was so fascinated by the titles—*The Tune of Seven Towers* and *Blue Closet*—that he gave them to two poems written later and otherwise not closely connected with the paintings.

Rossetti painted subjects from Dante, and also scenes of the full Italian

3054 MONNA VANNA ROSSETTI

Renaissance, such as the *Borgia Family* and *Lucretia Borgia* (No. 3063), with such convincing imaginative detail, that it is difficult to realize that he never visited Italy, and had to rely on his inherited instinct and deep interpenetration with Italian poetry. Rossetti's vision was founded on the outline drawing with which he was familiar in youth in such works as the *Hypnerotomachia* of Polifilo, Retsch's German illustrations and Lasinio's *Outlines* of the Campo Santo frescoes at Pisa. He was also familiar with Blake's drawings, possessing a MS. book of Blake's as early as 1847. His interest in the Cartoons for the Westminster Competition, particularly Watts's *Caractacus*, fostered this flat, angular designing. He also collected Gavarni's work, and this more modern and realistic manner can, perhaps, be traced in such drawings as *Torello's First Sight of Victory* (on loan), his illustrations for *Faust* (Munro Collection), and some of his few more realistic *genre* subjects, such as *Dr. Johnson at the Mitre* (No. 3827) and *Hesterna Rosa* (on loan). Rossetti felt instinctively that Madox Brown's laborious study of still-life was of as little use to him as the perspective and antique of the Academy Schools, and, after a brief tuition in Hunt's method of painting, disregarding the high standard set by the great masters of painting, and dropping tone and all its

1279 BEATA BEATRIX ROSSETTI

problems, he evolved for himself, as an amateur, a system of patterning in line, with a mosaic of flat, intensely vivid colours. Neither Rossetti nor Burne-Jones attempted the orchestration of colour or the interaction of colours and lights ; they were content with the juxtaposition within well-defined outlines of flat tints, rich in hue with Rossetti, but becoming progressively neutral and subdued with Burne-Jones. When Rossetti began to attempt larger works in oil he found himself inevitably up against problems of tone, and his modelling is feeble and blurred ; his large and ambitious *Dante's Dream* (Walker Art Gallery, Liverpool) betrays the inadequacy of his equipment.

On the other hand, he had an instinct for significant types and details, and could build them together into a vivid pattern, which he used to illustrate the noblest literature of love, creating a shrine for it out of the features of a woman worthy to be the ideal mistress of love. He came nearest to realizing his ideal in *Lady Lilith*, but his *Portrait of Mrs. Morris, The Bride* (No. 3053), *Monna Vanna* (No. 3054) and *Monna Pomona* (No. 2685) are sumptuous approximations to it. With *Beata Beatrix* (No. 1279), 1863, began that morbid languor which gradually eclipsed his bright spirit, the tragic death

of his wife in 1862 and the attacks made on his art in Robert Buchanan's *Fleshly School of Poetry* contributing to the decline of his health and powers.

Elizabeth Siddal (1834-1862), whom Rossetti married, served as his model from the *Rosso Vestita* of 1850 onwards, and in particular for his versions of Beatrice. She also sat for the other Pre-Raphaelites, appearing as the *Ophelia* in Millais' picture and as 'Sylvia' in Hunt's *Two Gentlemen of Verona*. She herself had a slight, but exquisite talent, which was fully appreciated by Ruskin and Madox Brown, and painted a number of small water-colours reminiscent of Rossetti, but with a delicate, individual note of their own in their stiff, ' early Christian ' style (Nos. 3202 and 3471).

Windus and Madox Brown both submitted to Rossetti's influence, as may be seen in *The Second Duchess* (No. 3598) and *King René's Honeymoon* (No. 3229). Madox Brown, indeed, from being Rossetti's master, practically became his pupil after 1860, remodelling his style in a not very successful effort to obtain a more decorative style of historical painting in such works as the later *Lear and Cordelia*. After Rossetti's death, he wrote, " I find now, what I was scarcely conscious of before, that I used to paint always with a vague idea of his approbation in the distance."

The inspiring, dominating nature of Rossetti, who was deservedly more fortunate in begetting a succession than the other Pre-Raphaelites, overflowed in the art of Edward Coley Burne-Jones (1833-1898) ; beginning with small drawings and water-colours, such as the *Backgammon Players* (Birmingham Gallery), *Sidonia and Clara von Borck* (on loan) and *Fair Rosamond and Queen Eleanor* (No. 3822), as intense in their imaginative poetry as Rossetti's own, but slightly stiffer and more sober in colour, Burne-Jones continued the art of poetic, literary illustration with a difference. A son of the ' Celtic fringe,' lacking the rich vitality of Rossetti's southern nature, he had an equal passion for beauty, and responded fully to the romantic images stored up in English poetry from Spenser to Keats. In his visions, dream and melancholy took the place of dramatic action ; as little interested as Rossetti in tone and modelling, he evolved a truly Celtic coil of involved lines and curves, in which he " entangled his lovers to their perpetual frustration."

He was a delicate draughtsman, delighting in meticulous detail, and was gifted with a sense of pattern. A visit to Italy in 1859 revealed to him the works of Mantegna and Botticelli, which, with their pale colour and convolutions of design, were specially sympathetic to his own instincts ; the unfinished *Temple of Love* (No. 3452), 1868, shows Mantegna's influence. Rossetti had inspired this dreamy amateur with courage to desert the church for painting and to venture to give his prolific fancy expression, and a very beautiful and imaginative, if limited, form of art had resulted. Watts's advice that he should ' try and draw better '—that is with more research after form in three-dimensional space—only resulted in his introducing touches of uninspired academic realism, as in *Desiderium* (No. 2760), for he was unable to rouse himself to real passion for form, which clashed with his flat, rhythmic design.

Burne-Jones had, however, a gift for composition and for filling flat spaces decoratively that is rare in British Art, as may be seen in *The Magic Circle* (No. 3455) ; *Sisyphus* (No. 3141) and *Tantalus* (No. 3142) ; the small

SIDONIA VON BORCK [LOAN] BURNE-JONES

Perseus designs in water-colour for the decorations in Lord Balfour's house (Nos. 3456-58) ; the unfinished *Passing of Venus* (No. 3453), where the colour scheme is unusually fresh and cheerful ; and the sketches for *The Fountain of Youth* (No. 3428) and *The Mirror of Venus* (on loan). The early version of *King Cophetua* (No. 3454) shows the more solid block-patterning and colouring of his earlier Rossetti period, and, though unfinished, it has points of superiority to the large later version of the subject (No. 1771), 1880-1884, in the elaborate detail of which a certain 'tiredness,' as well as the work of pupils, is evident. The best works of his maturity, such as *The Chant d'Amour* (Ismay Collection), 1873, *The Beguiling of Merlin* (Lady Lever Gallery), 1877, and *The Depths of the Sea* (Benson Collection), 1886, are represented at Millbank, by *The Mirror of Venus* (on loan), 1875.

The Golden Stairs (No. 4005), 1880, is an important work on a large scale, but the colour is somewhat monotonous and, though it contains charming figures, the whole painting has something of the coldness of an exercise in technical accomplishment and confirms the view that Burne-Jones erred in sacrificing his own instinctive feeling for unrealistic decorative design in order to acquire greater superficial realism.

His early work, though not without a personal note of dreamy delicacy

in its sentiment and colour, was dominated by Rossetti's influence and owed to this its simpler and effective design ; much of his later work was inspired by his admiration for the work of Mantegna and Botticelli, but it lacked the massive dignity of the former and the tortured intensity of feeling of the latter, which gave substance and vitality to the elaboration of their involved linear designs. The essential quality of Burne-Jones himself is to be seen most clearly in the *Magic Circle* (No. 3455), and in the endless chains of decorative arabesques, for which his fertile imagination supplied an inexhaustible store of fascinating detail, such as the *Perseus* and *Briar Rose* series, and his work as a book illustrator in the *Chaucer* and other publications of the Kelmscott Press.

Burne-Jones produced not only pictures, but designs for tapestries, stained glass and mosaic for ecclesiastical decorations, his prolific inventiveness and his gift for outline design and the satisfactory filling of spaces finding an outlet in such work. In this work he was closely associated with William Morris, by whom only one painting—*La Belle Iseult* (Morris Collection)—is known, and also with the Arts and Crafts Movement of the latter part of the nineteenth century, which suffered from the rather narrow mediaevalism of its leaders and, in its preoccupation with repeated pattern and profuse small ornament, missed the principles of large design.

Walter Crane (1845-1915), who was closely associated with Burne-Jones and Morris in the Arts and Crafts Exhibition Society, and helped to found the Art Workers' Guild, 1884, excelled as a book illustrator, *The Faerie Queene* being one of the most successful, and he was particularly happy as a designer of children's picture books and wall papers. He also painted allegorical subjects, *The Renaissance of Venus* (No. 2920), 1877, being, perhaps, his most pleasing decorative painting.

J. R. Spencer Stanhope (1829-1908), who worked with Rossetti on the Union Decorations at Oxford, 1857, painted several small works of some intensity of imagination, such as *Thoughts of the Past* (No. 3338), for which there is also an admirable drawing (No. 3232), a subject done in Rossetti's studio at Blackfriars, and *The Wine Press* (Grayson Collection). His many works, as well as those of his niece, Mrs. Evelyn de Morgan, and Henry Holiday, carried on the tradition of Florentine Renaissance detail, with some superficial resemblance to the works of the Pre-Raphaelites, but without their intensity of emotional feeling ; while J. M. Strudwick has imitated the subdued tone and meticulous detail of Burne-Jones in subjects of reduced scale, *The Golden Thread* (No. 1625).

The influence of Burne-Jones's types and subjects may also be noted in the paintings of J. W. Waterhouse (1849-1917), such as *The Lady of Shalott* (No. 1543), 1888, where there is an attempt to combine them with the vibrating, atmospheric qualities of the French 'Plein Air' School.

Lady Waterford (1818-1891) showed a talent for drawing and a fertile imagination in her small water-colours (Nos. 3222-3224), which led Watts to proclaim her as "an artist as great as any Venice knew," but she herself, with characteristic modesty, wrote of her work : "I see myself just an amateur and no more—not altogether bad, but not good—no, not good at all ; and it is the same with all amateurs—there is the difference."

4005 GOLDEN STAIRS BURNE-JONES

When *Harmony* (No. 1587), by Frank Dicksee, was first exhibited, 1877, Lady Waterford warmly greeted the young painter of it as being "quite a kindred spirit," promising such a successor to Burne-Jones as Burne-Jones himself had been to Rossetti; but the artist did not work out this vein, and the movement dissipated itself in the general prettiness of the 'eighties, when beauty, as conceived in terms of a limited aestheticism, was for a time a fashionable fad, which may be seen in George Du Maurier's illustrations in *Punch* and in the operas of Gilbert and Sullivan.

SECTION VII

GALLERIES XV, XIX, XXIV, XXVI

LATER NINETEENTH CENTURY ART

ON passing from Galleries IV and V to Gallery XV, a drop in the aesthetic and intellectual atmosphere is perceptible. Neither the Pre-Raphaelites of Gallery IV, nor their aesthetic successors in Gallery V, may have belonged to the first order of painters, but they showed a passion for sincerity, a respect for the things of the mind, and a research after decorative beauty that is lacking in the more prosaic literalism of their successors, whose careful workmanship does not rise to any technical achievement at all compensating for the decline in imagination.

Somewhat cold, academic exercises on classical themes by Leighton, Poynter and Alma-Tadema, apart from literal transcripts from nature in landscape, alone vary the coarsening fibre of the illustrations of increasingly sentimental subjects, which Millais by his later work encouraged amongst a band of admiring followers.

English painting during the third quarter of the nineteenth century reveals a curiously self-complacent provinciality ; Rome had ceased to be the accepted training-ground for artists, and intimate knowledge of European painting had disappeared with the deaths of Wilkie in 1841 and Etty in 1849. The isolation of England after the Napoleonic wars, which only very gradually disappeared after the 1851 Exhibition, had resulted in a generation that knew not the main tradition of the art of painting.

The Pre-Raphaelite movement, with its abrupt break with tradition, and the aesthetic movement initiated by Rossetti, who was, at bottom, an amateur in painting, did not mend matters on the side of technique, though it temporarily raised the level of taste. To meet the demand for pictures, which Ruskin's moral eloquence had implanted in a large, newly enriched and puritanically trained middle-class, possessing more wall-space than artistic intuition, there arose a class of conscientious painter-tradesmen, rather than artists, who supplied large illustrations of nature or anecdote, lacking in imagination or any true painter's quality, but accurately enough drawn and coloured to be acceptable to this new buying public. The production of pictures in England became a perfectly honest department of trade, mutually satisfactory to the producer and his patrons, neither of whom had any use for imaginative vision nor any wish to have 'nature strained through a temperament.' Such paintings are often fairly accurate reproductions of the facts of nature, but, as they studiously omit any indication of the moods of either the painter or nature, they remain merely dull reflections of objects.

This insularity, however, broke down gradually before the successive waves of the tide of art from outside that invaded the English shores during the last decades of the century ; Millais himself inveighed to no purpose

1494 YEOMAN OF THE GUARD MILLAIS

against the pernicious influences of French Art : in an article of 1888, two years after the founding of the New English Art Club, he blamed " young men who, though English, persist in painting with a broken French accent," declaring that they were " constitutionally, absolutely and in the nature of things unable to copy with justice either to themselves or their models " the French masters. Whistler, though he came to England in 1859 and exhibited *At the Piano* at the R.A. in 1860, did not exercise any wide influence until the growth of the Glasgow School and the foundation of the International Society towards the end of the century.

Millais in his Post-Pre-Raphaelite phase remained a chief figure of the latter part of the nineteenth century ; abandoning his more precise vision he reverted to his earlier Etty training, but broadened his style, influenced by reflections of Velasquez, perhaps through John Phillip. *The Yeoman of the Guard* (No. 1494), 1876, which in its colour scheme may have owed something to Velasquez' *Pope Innocent* ; the portraits of *Mrs. Heugh*, 1872 (Luxembourg) ; *Mrs. Bischoffsheim*, 1873 (Fitzgerald Collection) ; and *Mrs. Jopling* (No. 3585), 1879 ; *Hearts are Trumps* and *Vanessa*, with their brilliant brush-work and masterly use of absurd fashion to the enhancing of effect, need only a shade of more sensitive perception of character added to be masterpieces, while his *Boyhood of Raleigh* (No.

1509 NORTH-WEST PASSAGE MILLAIS

1691), 1870, and *North-West Passage* (No. 1509), 1874, are dignified presentments of our national history in an original form ; but too often, in his later works, obvious and even confused sentiment or mere prettiness predominated, and his landscapes are too much mere sportsman's sketches.

Amongst Millais' more immediate following were Frank Holl (1845-1888), a painter of vigorous masculine portraits, by whom are two sombre *genre* subjects, *Hush* and *Hushed* (Nos. 1535 and 1536) ; and Briton Riviere (1840-1920), who, after some Pre-Raphaelite influence, traceable in the *Miracle of the Gadarene Swine* (No. 1515), 1883, and some affinities with Frederick Walker in *Companions in Misfortune* and *Giants at Play* (Nos. 1517 and 1516), which reveal the aesthetic and mildly philanthropic atmosphere of the 'eighties, devoted himself to his natural bent for painting animals, sometimes in combination with children in the popular, pretty Millais manner, as in *Sympathy* (No. 1566). Sir Luke Fildes in *The Doctor* (No. 1522), 1891, also shows the influence of Millais' robust matter-of-fact realism in the figure of the slightly self-conscious doctor, but the traces of sentiment in the child and the handling of the background suggest the French influences now working amongst the painters of the Newlyn School.

Frederick Walker (1840-1875) and George Pinwell (1842-1875) derive from the school of Millais' Post-Pre-Raphaelite illustration of domestic *genre*, and carry the minute brush-drawing of the wood-block into large oil paintings. Walker is fully represented at Millbank, both by his earlier water-colours (1863-1866) and by the oils of his last years, subsequent to his *Bathers* (Leverhulme Collection), exhibited at the R.A., 1867 ; his brief

3514 THE OLD GATE WALKER

career is pathetic, and typical of his period. Gifted and charming, the model for ' Little Billee ' in Du Maurier's *Trilby*, he belonged to the cheery, optimistic epoch of 'Clive Newcome' and 'Philip,' when, in reaction against the cruder forms of materialism abounding in Mid-Victorian England, a liking for the freedom of studio life and the perpetual smoking of a pipe were hopefully accepted as indicating a vocation for art in a young man.

Walker certainly had gifts, and he turned out a large amount of work in the nine years after he gave up book illustration, and, in his less ambitious subjects taken from English country life, such as *The First Swallow*, *The Chaplain's Daughter* (No. 3516) and the *Housewife* (No. 3526), there is a genuine delicacy of perception ; but he had not the quality of mind or training to assimilate classic models, so that Ruskin's taunt that his figures were ' galvanized Elgin ' is justified, and his larger, more ambitious paintings are, as a rule, mere enlargements of his water-colour sketches, with the same small brush-work and meticulous detail ; his poster design, *The Woman in White* (No. 2080) and *The Plough* (No. 3158, N.G.), however, have a touch of imagination united with some largeness of design.

Out of Walker's school of illustration came Sir Hubert Herkomer (1849-1914), a practitioner of almost all the arts, who later developed into a portrait painter of some nervous force and vigour, and his large groups, such as *The Council of the Royal Academy* (No. 2481), 1908, and *The Firm of Fred. Krupp*, 1914, are spirited attempts in the Hals vein, unique in modern British art.

George Pinwell (Nos. 2689-90), and J. W. North (No. 1607), also belong to the school of illustration ; Pinwell had freshness of vision and a feeling for design which give his work a certain breadth and a personal note of originality, manifest in his admirable book illustrations. George Mason (1818-1872) came between the very different influences of Leighton and Walker ; having worked in Rome (*Italian Landscape*, No. 2970), encouraged by Leighton, he returned to England in 1858 to give idyllic renderings of English rustic life, such as *The Harvest Moon*, 1872 (Faringdon Collection), and Nos. 1388 and 1568 ; his work is broader and more decorative than Walker's, but is much the same in aim.

Constable's inveterate preference for painting his own country, combined, perhaps, with the market value of supplying a recognized article, led to various artists devoting themselves to special ' lines ' in rendering a place or an effect : Henry Moore (1831-1895), after 1858, devoted himself chiefly to renderings of sea effects, careful, if a little hard and cold, of which *Catspaws off the Land* (No. 1604) is a typical example. John Brett (1830-1902), by whom there is an excellent little early figure study, *Lady with a Dove* (No. 3393), abandoning the hopeless task of pure Pre-Raphaelite landscape, took out a patent in vast marine panoramas, such as *Britannia's Realm* (No. 1617) and *From the Dorsetshire Cliffs* (No. 1902). James Clarke Hooke (1819-1907), after some historical subjects, began, with *Luff Boy !*, 1859, his series of subjects of fisher-life on the Western Coast, which are fully represented at Millbank in Nos. 1512, 1513 and 1514, while Alfred Parsons (1847-1920) specialized in paintings of gardens and meadows with an almost Pre-Raphaelite minuteness of detail, such as *When Nature painted all Things gay* (No. 1589).

Millais' chief rival in public estimation during this period was Frederick Leighton (1830-1896), who had had a most complete academic training in all the chief European schools, and possessed high accomplishment in drawing and a sense of sculpturesque design, as may be seen in *And the Sea gave up the Dead which were in it* (No. 1511) ; beginning with large historical subjects, such as the *Cimabue*, 1855 (National Gallery, Edinburgh), he settled in London in 1860, executed large mural paintings *The Arts of Peace and War* (South Kensington), and classical subjects, such as *The Daphnephoria*, 1872 (Lady Lever Gallery, Port Sunlight). *The Summer Moon*, 1867 (Morrison Collection), with its richer colour, shows his art at its best, but too often it was marked by a cold heaviness of paint, and his indoor nudes, *Bath of Psyche* (No. 1574), have a somewhat sickly sensuousness, described by Whistler as ' cosmetic.'

Albert Moore (1841-1893), after painting religious subjects, entirely changed his style with *The Marble Seat*, 1865, entering into competition with Leighton in classical subjects, but with a more purely decorative aim ; he had an agreeable taste in combining line and colour, but his figures, too ambitiously inspired by the Parthenon, an over-weighty model for the lightness of his themes, which Tanagra statuettes would have suited better, often reveal heaviness of form ; *Blossoms* (No. 1549) is one of his happiest single figures. For a time Albert Moore exercised a by no means beneficial

influence on Whistler, leading him to paint 'decorations,' which are amongst his less attractive and less personal works.

Lawrence Alma-Tadema (1836-1912), born in Holland and trained under Wappers and Baron Leys, began with historical paintings and *genre* subjects in the earlier Dutch manner, such as *Sunday Morning* (No. 3527), but in 1869 he showed the *Pyrrhic Dance* (Guildhall Art Gallery) at the R.A. and settled in England, devoting himself chiefly to small classical subjects with pretty effects of figures and flowers seen against marble and sea, such as Nos. 1523, 2675 and 3513; his works reveal antiquarian research and skill in manipulating oil paint, but little creative imagination—the modern types, even when unclothed, clashing with the classical setting.

Edward Poynter (1836-1919), the third of the able triumvirate, who, as Presidents, dominated Academic Art for nearly fifty years, had as complete a training as Leighton, and rivalled him as a scholar; beginning, however, in touch with the book illustrators and decorative artists of the 'sixties—Du Maurier, Legros, Watts and Whistler—as may be seen in his admirable sketch for fresco, *Paul and Apollos* (No. 3320),—he preserved a scholarly, selective taste in his later historical and classical subjects, which, if a little cold and formal, are dignified, and are painted with conscientious thoroughness. (*A Visit to Aesculapius*, No. 1586.)

1549 BLOSSOMS MOORE

Of the outside influences that, with the now increasing intercommunication between European countries,

1586 VISIT TO AESCULAPIUS [Copyright by Photographische Gesellschaft, Berlin] POYNTER

mingled with English Art during the latter part of the nineteenth century, the earliest was the Scottish invasion by the pupils of Robert Scott Lauder, who, having had a thorough training himself in Rome and Munich (1837-38), became an admirable art teacher in Edinburgh. First came John Pettie (1839-1893), who began to exhibit at the R.A. in 1860 (*The Vigil*, No. 1582), and then William Quiller Orchardson (1835-1910), in 1863; from the first the success of their admirably painted *genre* subjects was assured, and Pettie's *Self-Portrait* (No. 2434) shows his excellent craftsmanship. Scottish artists have usually possessed a refined feeling for colour and a better sense of placing the subject on the canvas than English painters of the same capacity, so that their works have an attractiveness at first sight which is not always borne out by their inherent qualities. Orchardson, however, was a born painter, who, on the basis of the wood-block drawing of the book illustrators, painted in thin yellowish oil paint, with rubbings and hatchings of impasted colour. One of his most successful works is the *Napoleon on the Bellerophon* (No. 1601), while *Her First Dance* (No. 1519) is a good example of the delicate colour and handling of paint in his costume pieces, but he also painted admirable portraits, such as that of his wife and child in *Master Baby*, 1886 (National Gallery of Scotland), in which the delightful contrast of rich blacks with the yellow cane of the sofa gives a sense of form and pattern not usually evident in his work, and that of *Sir Walter Gilbey* with its searching characterization, 1891; the portrait of *Mrs. Moxon* (No. 3213) comes near *Master Baby* in charm of colour, with its happy introduction of the black and yellow draughtboard.

Other Scottish artists, mostly pupils of Scott Lauder, followed: Peter Graham (1836-1921); John MacWhirter (1839-1911), whose *June in the*

1519 HER FIRST DANCE ORCHARDSON

Austrian Tyrol (No. 1571) has an almost Pre-Raphaelite vividness of colour and detail; R. W. Macbeth (1848-1910), *The Cast Shoe* (No. 1597); and Colin Hunter (1841-1904), a Glasgow artist influenced by Milne Donald, who surpassed Henry Moore in sea subjects, such as *Their only Harvest* (No. 1579); David Murray, whose vivid *My Love has gone a-sailing* (No. 1614), 1883, belongs to the Scottish school, has approximated more to English tradition in *In the Country of Constable* (No. 1926), 1903.

The fresh colour and skill in painting *genre* subjects of these artists produced a following amongst English painters, who formed a group known as the St. John's Wood School, chiefly concerned with historical subjects, which they worked out with considerable antiquarian research and rich, effective colour. Amongst these were Seymour Lucas (1849-1923), *After Culloden, Rebel Hunting* (No. 1620); Andrew Carrick Gow (1848-1920), *Cromwell at Dunbar* (No. 1588); W. F. Yeames (1835-1918), *Amy Robsart* (No. 1609), and P. H. Calderon (1833-1898), *Renunciation* (No. 1573).

The first impact of French influence through Whistler and the exhibition of his Courbet-like *At the Piano* at the R.A., 1860, had produced little effect on English Art, the ground not yet being ready, except in the isolated case of Frank Potter (1845-1887), whose *Music Lesson* (No. 2108), with its rich, subdued tone and fat paint owes much to Whistler's earlier work, though Potter was also influenced in his intimate domestic interiors by the later book illustrations of Millais and Walker. Whistler's Thames etchings and river subjects, such as *The Thames in Ice*, 1860-62, and *Wapping*, 1864, however, led to a group of artists, many of whom also etched, painting similar subjects with the same rich contrasts of black and silver, and remarkable for their sense of pattern and tone. Amongst these were Edwin Edwards (1823-

2259 GLEANERS RETURNING CLAUSEN

1879), *The Thames from a Wharf near Waterloo Bridge* (No. 1690) ; Matthew White Ridley (1837-1888), *The Pool of London* (No. 3411) ; and, in their early work, Charles Napier Hemy (1841-1917), and W. L. Wyllie, *Toil, Glitter, Grime and Wealth on a Flowing Tide* (No. 1580), 1883 ; Hemy, later in life, painted breezy sea subjects with great veracity of detail, but *London River* (No. 1946), 1904, and *Pilchards* (No. 1650), 1897, recall the subjects and rich tone of his Whistler period.

Foreign influences also led to the formation of local groups at Newlyn and Glasgow. A number of the younger artists during the 'eighties were deeply impressed by the research for exact effects of outdoor lighting and the broad brush-work of the French ' plein air ' movement, particularly as manifested in the works of Bastien-Lepage, which were translations of J. F. Millet's imaginative renderings of peasant life into the unadorned prose of every-day fact, while the weaker sentiment of Jules Breton also had its following ; several, under the leadership of Mr. and Mrs. Stanhope Forbes, settled in Cornwall at Newlyn and St. Ives, determined to treat the every-day life of the Cornish fishermen with the same literal fidelity. Examples of this school may be seen in *The Health of the Bride* (No. 1544), 1889, and *Hopeless Dawn* (No. 1627), by Frank Bramley (1857-1915).

2262 OLD DECEMBER'S BARENESS KNIGHT

The earlier works of George Clausen, H. H. La Thangue and Edward Stott (1859-1918) also reveal French influences, particularly that of Bastien-Lepage—*The Girl at the Gate* (No. 1612), 1889 ; *The Man with the Scythe* (No. 1605), 1896 ; and *Changing Pastures* (No. 3670) ; Clausen and Stott reverted more to the spirit of Millet, though treating distinctively English peasant life, while Clausen has continued his research into problems of impressionist effects of lighting with constant development up to the present day.

Associated with these in their aim at rendering 'plein air' effects were James Charles (1851-1906), Mark Fisher (1841-1923), and J. W. Buxton Knight (1842-1908), artists of the simple type popularized by Frederick Walker—men who felt impelled to go out and paint in the open air without troubling themselves consciously with any intellectual theories or complexities. Accepting any subject, without much effort to select or compose, they reveal a genuine feeling for nature and responsiveness to delicate atmospheric effects and colour. James Charles's oils are only represented by two small works (Nos. 2119 and 3394), but Buxton Knight's *Old December's Bareness Everywhere* (No. 2262) is one of his finest works and, with its solid paint and rich tones, reveals him as a worthy continuer of the main line of English landscape painting handed down by Constable.

Another landscape artist of real consequence was Cecil Lawson (1851-1882) ; he painted large subjects of the Walker type, such as *The Hop Gardens of England,* but with an added taste and science derived from his association with Whistler's Chelsea following and with something of Constable's largeness and dignity of vision ; *The August Moon* (No. 1142) is a

2898 REPAS DES PAUVRES . . . LEGROS

large picture, but, unlike most of the enormous works of this period, the subject and treatment—as in James Ward's earlier *Gordale Scar*—call for and justify its large scale, which is not a mere senseless enlargement.

Alphonse Legros (1837-1911), who was born at Dijon and trained under Lecoq de Boisbaudran, is well and fully represented at Millbank as regards his work in oil. His early works, such as *The Angelus*, 1859, and *Ex Voto*, 1861 (Dijon Gallery), show the influence of Courbet, while that of J. F. Millet also is evident in his subjects from the life of peasants or beggars in a setting of sombre landscapes or church interiors, and the sense of misery and grimness which haunts his numerous etchings is marked also in his two finest paintings, *Le Repas des Pauvres* (No. 2898), where he catches much of the spirit of Rembrandt, and the so-called *Retreat from Moscow* (No. 2918). This, judging by the uniforms, is probably a scene in an earlier campaign of the Revolutionary Army.

Legros had a catholic taste, and felt the charm of classic art and of Ingres, as may be seen in *Cupid and Psyche* (No. 3274) ; recent English draughtsmanship, particularly figure-drawing, is based on Legros' reverence for the drawings of the ' Old Masters,' and of Ingres and Alfred Stevens, for, encouraged to come to England by Whistler and Watts, he was naturalized in 1881 and, as Slade Professor at University College (1876-1892), exercised a marked influence on nineteenth-century British Art, having amongst his pupils Furse, Strang and Rothenstein, and his wide knowledge of European Art was one of the chief influences that broke down the isolation of English Art.

SECTION VIII

GALLERY XVII

WATTS

GEORGE FREDERICK WATTS (1817-1904) and Alfred Stevens were born in the same year, and were in many respects submitted to the same influences. Both enjoyed a liberal art education in Italy, thanks to the help of aristocratic patrons, and some of their paintings, such as Stevens's cartoons for Dorchester House and Watts's early portraits and cartoons for the House of Lords competitions, resemble each other in their broad, massive types and treatment. Stevens, however, went to Italy as an unprejudiced boy of fifteen and steeped himself in many sides of Italian Renaissance and classic art, returning to England perfectly trained and equipped for his life's work in 1842, a year before Watts, who had already had some indifferent training in England and, like Millais, acquired the Etty tradition, set out for four years in Italy on the proceeds of the prize he won by his *Caractacus* cartoon for the House of Lords competition in 1843.

Both men were greatly endowed and inspired by noble aims, but their country and their period did little to help and strengthen them, and, in different ways, their great talents were to some extent wasted. This is the more tragic because, in the 'forties, there actually was a definite movement, fostered by the Prince Consort, to encourage imaginative, historical painting by commissioning mural decoration in public buildings, such as the new Houses of Parliament, and the competitions connected with their decoration might have led to the foundation of a national school of decorators. The men were forthcoming : in Stevens, Watts, Dyce, Madox Brown, Poole and Tenniel, England had a remarkable band of painters, capable of founding such a school, and these artists wished for no better opportunity, but the worrying regulations of tasteless officials spoilt the most promising chance of a really national school of decorative painters which England has had since the Reformation. A prize for a design was awarded to Watts, but Stevens's design and Madox Brown's cartoons *Adam and Eve*, *Harold*, and *Spirit of Justice* met with no success, though Haydon wrote, " The only bit of fresco fit to look at is by Ford Brown. It is a figure of Justice and exquisite as far as that figure goes." The actual commissions, apart from some to Dyce, fell mostly to men like Maclise, trained in an earlier realistic school and incapable of decorative painting, though Tenniel painted a *St. Cecilia* for the House of Lords; Tenniel's political cartoons in *Punch*, indeed, which endured until quite recently, were the most lasting result of a movement which might easily have revolutionized British Art.

There were many indications at the moment that the ruling caste was ready to extend to decorative painting what was, on the whole, a discerning patronage, such as it had already given to architecture and the collecting of Old Masters, and the opportunity which men like Barry and Haydon, with

their enormous energy, but ill-trained taste, had sought for in vain, seemed to have come for men equally endowed with vigour, but possessed of surer taste and wider training. Once more, however, man proposed, but fate opposed. The tide of Manchester School commercialism and the coils of bureaucratic red-tape choked the promise, and the seeds of a possible Renaissance withered away in the frosty atmosphere of mid-Victorian indifference.

In spite, however, of many similarities of aim and circumstance there is a fundamental difference between Stevens and Watts; Stevens was an instinctive artist, doing perfectly and inevitably certain things, because he could not help it; Watts belonged to another order, being at bottom an intellectual, picking and choosing with conscious taste and intelligence, and guided by no sure and inevitable instinct. In spite of his high aims and instructed accomplishment, there is something of the 'pastiche' in many of his paintings, and too often in his later years they were didactic and overweighted with an ethical purpose, which was rarely quite convincing or perfectly embodied in his art. In spite of his great ability and passion for work his methods of painting suffered from the same confusion as his thought. He was too open to contradictory influences, and, though he showed skill and taste in arranging compromises between them, a certain vacillation of purpose is manifest.

Comparatively little is known of Watts's ancestry; his father, a man of refinement, but unsuccessful and subject to depression, was a musical-instrument maker who moved from Hereford to London, where Watts was born in February 1817; some strain of Celtic blood was probably inherited from his mother, who came of yeoman stock from the Welsh border. Though delicate, the youth made his own living by drawing from the age of sixteen, teaching himself to a large extent, though he had some instruction from William Behnes, the sculptor, and at the R.A. Schools under Hilton in 1835. The charming head of Miss Alice Spring-Rice (Compton Gallery), 1839, shows his natural gifts at an early age, before he went to Italy. In 1843, having won a prize of £300 with his *Caractacus* at the Westminster Cartoon Competition, he set out for Italy, and had the good fortune to be introduced to Lord Holland, the British Minister at Florence, who became his friend and patron, and Watts remained as his guest for four years. He worked indefatigably in Florence, but the influence of the Italian masters was less directly visible in his work than in that of most students; he criticized Michael Angelo, disliking the *David*, and did not believe in copying; he already possessed some skill in painting, and set himself straightway to realize his prolific conceptions. His garden-studio at Careggi was soon full of enormous paintings, amongst which were the huge *Story from Boccaccio* (No. 1913) and *Echo* (No. 1983), which was painted on a tempera foundation; that a youth in his twenties could produce numbers of works on this scale is a sufficient testimony to his abundant powers of imagination and execution.

Watts's own instinctive line of development, revealed in these early works at Florence, was continued by such works as *Arion*, *The Infancy of Jupiter*, *Ariadne in Naxos*, 1863, *Jacob and Esau* (Compton Gallery), 1868, *Chaos*

1640 HOPE WATTS

(No. 1647), *Endymion*, 1870, and *Psyche* (No. 1585), 1880; *Jacob and Esau* might be the design for a metope in a classic temple, with its fine adaptation of design to the requisite space. This phase of his art was founded on classic forms studied from the Elgin Marbles and on the landscape of Titian, and it has a dignified beauty and unity that was somewhat overlaid by the intellectual concepts of his allegories and the divided aims of his eclectic temperament in later life.

Returning to England to exhibit his painting of *Alfred inciting his Countrymen to prevent the Landing of the Danes* at the Westminster Competition of 1847, Watts was awarded a second prize, and the painting is now in the House of Lords. He proceeded to try to obtain spaces in public buildings, in which to display his great gifts of imagination in decorative painting, offering to paint the Hall at Euston Station, and an allegory of *Justice* for Lincoln's Inn Hall. Though he only demanded the cost of the materials, the latter was the only opening afforded him for public service in the exercise of his art, except the designs for mosaic for the two spandrels with figures of St. Matthew and St. Mark for St. Paul's Cathedral.

Being thus thrust back on himself, the firm, clear sweep of his imagination

1645 LOVE AND DEATH WATTS

seems to have suffered a check and to have lost its assured certainty of touch and his desire to execute great historical paintings had to take the form of portraiture. He was always an acceptable painter of portraits, and after a visit to Paris in 1856, where he painted *Thiers*, he sought an outlet in executing a series of portraits of the leading personalities of his time. Most of these he left to the nation, and they may now be seen at the National Portrait Gallery. Amongst the finest of his portraits are those of *Burne-Jones, Carlyle, Constantine Ionides, William Morris, Walter Crane, Lord Campbell,* and the early portrait of *Tennyson,* while that of *Russell Gurney* (No. 1654, N.G.) is a triumph of draughtsmanship and sharp characterization, and many of the earlier portraits have simplicity and charm, such as those of *Miss Mildmay, Lady Somers, Lady Lilford, Lady Prinsep* and *Bianca* (1862). Some of the later ones, however, such as the *Leighton* of 1890, suffer from the somewhat pompous and inflated formula for humanity which he had adopted in his allegories.

Besides this enterprise in national portraiture, he also turned to painting allegories : *Life's Illusions* (No. 1920), the earliest, painted in 1849, is still in the Etty manner, with reminiscences of Rubens subdued to English taste ; the size is less colossal than that adopted for the later allegories, and the painting is accomplished on traditional lines, but the thought is scarcely

1643 EVE TEMPTED — WATTS

clear, for, if Life is regarded as an illusion, Death loses its impressiveness, while Learning, Beauty and Victory, even if transitory, cannot be regarded as illusions by the true student, artist or warrior: their validity is not affected by the fact that they are cut short by death. *The Good Samaritan* followed in 1850, well-drawn and admirably painted, with a pleasant restrained colour scheme.

In 1874 Watts built his gallery at Little Holland House, and began his monumental cycle of paintings of the history of humanity, many of which he presented to the National Gallery, Millbank, in 1897. One of the earliest and finest is the *Spirit of Christianity* (No. 1637), painted in 1875, where, in the tradition of Umbrian painting, the Spirit of Love, represented as a noble woman, gathers under her cloak the little ones whom the Churches have failed to protect.

Time, Death and Judgment (No. 1693), a small version of which was exhibited at the Grosvenor Gallery in 1881, followed; the stalwart figure of Time marching toward his goal, with the Angel of Judgment hovering above, is finely conceived, but the symbolism is not very explicit, as Time holds a scythe, useless for his march and more appropriate to Death, who is represented as a woman, accompanying Time; Death has the pale morbidity of complexion that often recurs in Watts's female figures,

as for instance in *Eurydice*, and clashes somewhat unpleasantly with his colour schemes.

Watts's conception of Death in his allegories varies : in *Love and Death* (No. 1645, N.G.), a replica, painted in 1887, of an original of 1877—one of his finest designs—Death is represented ruthlessly pushing Love aside, but in most of his allegories Death is represented as the Consoler, as in *The Messenger* (No. 1646), *Death crowning Innocence* (No. 1635) and *The Court of Death* (No. 1894), where all ranks—warrior, noble, cripple, tired women and aged men—wearily surrender to Death, with Silence and Mystery half-hiding, half-revealing the sunrise of Hope, while a new-born babe is placed in the lap of Death to indicate fresh life springing from Death.

This idea is to some extent that of the earlier *Life's Illusions* : in both, the validity of accomplished deeds, however transitory, and the difference between the various lives lived are too much subordinated to the superficial victory of Death.

There is, indeed, in the philosophy of Watts's allegories a note of weariness, which tends to an almost too indifferent tolerance. *Faith* (No. 1639) is no longer militant, and, in weary disillusionment at the cost of her fight, is represented ungirding her sword, though this may signify the larger vision that Faith cannot triumph through Force. *Hope* (No. 1640), 1885, exquisitely poetic as are the conception and colour scheme, is represented febrilely touching the one last string of her lyre, almost as if in despair ; the ' Life ' of *Love and Life* (No. 1641), 1885, is a timid figure, afraid of existence even with the guidance of Love, while ' Love,' which in *Love and Death* had been powerless against Death, in *Love Triumphant* (No. 1692), 1900, has taken the place of ' Judgment ' and slain ' Time ' and ' Death.' The idea here is, perhaps, an approach to that of Blake's *Marriage of Heaven and Hell*, which preached the final union of inspired passion and reasoned morals, but ' Time ' has ceased to be the heroic figure of *Time, Death and Judgment*. These changes in the signification of the symbols for which the figures in these allegories stand increase the need for literary explanation, which it is always desirable to avoid in art. Some vagueness of thought there is, as well as contradictory strains of technical accomplishment in these allegories, which aim at the loftiest style without a very clear or consistent standard of either ethics or vision, and which, while monumentally painted, were done for no definite building.

There are amongst them, however, many fine ideas and impressive designs. The *Eve Tempted* of the Eve trilogy is a magnificent expression of the natural woman in the Rubens tradition, but transposed to the key of aesthetic refinement of the late nineteenth century. There is nobility in the thought and design of *Love and Death*, *The Court of Death* and *Time, Death and Judgment*, though the colossal scale tends to inflated limbs and diffuse painting.

Allegory is, indeed, a queer-tempered jade, and liable to throw those who seek to mount her, as we know to our cost from our sculptured memorials : ' Britannia ' is apt to resemble the stout matron of the next

street, unexpectedly and most unsuitably arrayed in strange garments, and 'Valour' to recall a captain of Girl Guides. Too often, as in the case of Watts's allegories, the symbol requires a label to be intelligible, for very few artists have the grandeur of imagination requisite to evolve convincing symbols for ethical ideas in the terms of the arts of painting or sculpture. Many and various have been the devices in the past of artists, who sought to express general or mystic ideas symbolically by means of figures and the three-dimensional facts of nature; the Byzantines used a severe simplification of form and line; the Sienese and Blake, a flat child-like outline figure drawing, the effect of which was heightened by bright, pure colour and the exquisite beauty and ecstatic expression of the countenances; some, like the Egyptians and Assyrians, have used colossal size as means of impressiveness. Watts utilized large scale in his allegorical figures and selected dignified types, generalizing the features and draperies, and at times he fell into an exaggeration of size or blurring of form.

1585 PSYCHE WATTS

Throughout his life Watts was attracted by landscape painting, and when he had leisure, devoted himself to it as a recreation; his work in this branch of art is very various, his eclectic sensitiveness to different forms of excellence being specially marked in landscape. At one time, like Poole in the *Vision of Ezekiel* (No. 1091), he recalls the landscape of Titian in such works as *Ararat, Echo* (No. 1983) and *Chaos* (No. 1647), where the allegory of form is rightly used, the inert forms of the recumbent giants being echoed in the gaunt forms of the hills; at another, in the *Carrara Mountains* and many exquisite silhouettes of mountain ranges and sea, such as *Budrum, Asia Minor*, he recalls Costa, and even Segantini in the solid structure of *St. Agnese*. Later he felt the attraction of Japanese landscape painting, and tried to combine with it something of the iridescent colour of Turner, and even of the Impressionism of Monet, in such pictures as *After the Deluge, The Ocean Ghost, Off Corsica* and *Loch Ness* (Compton Gallery).

Yet another line, more in the tradition of Crome and Constable, was developed in the quiet English landscapes with their rich, sober tone and solid designs, such as *Farringford, Freshwater, Green Summer* and *View in Surrey* (Compton Gallery). These landscapes are all marked by the same simple enthusiasm for the obviously beautiful. There is nothing very personal or original in Watts's rendering of nature. He was content to achieve beautiful effects by using other men's visions and even by combining these,

though they were fundamentally different, effecting a superficial compromise by means of his admirable taste. There was little in common between the flat, two-dimensional symbols of nature in Oriental art and Turner's masterly wrought-out design in three-dimensional space ; but Watts, while attracted by the Oriental method of rendering the idea of a mountain rather than the mountain itself, could not resist trying to add Turner's iridescent colour and something of Ruskin's literal truth to the detail of nature, but he lacked Turner's highly developed sense of structure and knowledge of the science of light and technical processes, and was content with a sensuous appreciation of Turner's colour, without fathoming its function in expressing the structure of nature, remaining torn between a desire for the abstraction of Oriental art and a Western respect for the concrete thing.

In his early works Watts had painted easily with masculine, direct execution, the whole design and the series of processes being clearly thought out beforehand and vigorously applied ; in later life, with ample leisure and excessive conscientiousness, he liked to be able to alter and retouch, scumbling half-dry paint over the surface of his pictures with endless possibilities of retouching, and dropped into the decomposed colour of the Impressionists without their basis of scientific theory and experiment, and his later technique of smudging and blurring paint with a bloom of encrusted particles of colour is apt to appear worried and dirty.

Watts turned from time to time to sculpture, which he had studied under William Behnes before going to Italy. He executed some monuments, such as that of Tennyson in Lincoln Cathedral, and a fine bust, *Clytie* (No. 1768), in the full Renaissance style, of which the unfinished marble was exhibited at R.A., 1868, and the finished bronze at the New Gallery, 1896-97 ; and at the end of his life he completed his equestrian statue of *Physical Energy*, set up as part of the monument to Cecil Rhodes in the grounds of Groot Schuur, Rondebosch, near Capetown, another version being placed in Kensington Gardens ; an unfinished marble bust, *Daphne* (on loan), has great distinction.

He was elected an Associate and Member of the Royal Academy in 1867, and received the Order of Merit in 1902. His later years were spent at Compton in Surrey, in concentrated work on the pictures destined for the nation, and the majority of these—apart from those at Millbank—were given to a Gallery erected by him at Compton.

2893 OVERMANTEL STEVENS

SECTION IX

GALLERY XVIII

ALFRED STEVENS

ALFRED STEVENS,* painter, sculptor and designer, was born at Blandford, Dorset, December 30, 1817, the son of George Stevens, a sign and heraldic painter, whom he helped in the workshop on leaving school at the age of ten. His paintings attracted the notice of the Hon. and Rev. Samuel Best, Rector of Blandford St. Mary (see No. 2028 and No. 3392), by whose aid he was sent to Italy to study, a project to apprentice him to Landseer having fallen through, and he landed at Naples in October 1833, with some £60 in his possession ; though advised to study Salvator Rosa, he turned by instinct to Andrea del Sarto and paintings of the School of Giotto in the Incoronata at Naples, and many of his careful studies from primitive masters there and in Florence still exist (British Museum Print Room) ; he also sketched at Pompeii and Capri, and visited Rome, Siena and Florence, where he remained some years, copying for the dealers, studying frescoes and measuring the fronts of palaces ; in 1839 he was in Milan studying ornament under Albertolli, and at Venice copying Titian and other masters. Returning to Rome by Bologna in 1840, he was obliged for want of money to take a post as clerk of works to a builder, and it was at this time that he painted the portrait of his friend Morris Moore (No. 2132), the unfinished oil sketch of Mr. Best (No. 3392), and probably the two small

* ' Alfred George Stevens ' on early obituaries ; ' George Alfred ' on burial certificate ; ' Alfred ' on baptismal register (see Brockwell, *The National Gallery, Lewis Bequest*, 1909).

portraits (Nos. 2212 and 2213) ; during 1841 and 1842 he acted as assistant to Thorwaldsen, the sculptor, whom he called his only master.

In 1842 he returned to England " the most thoroughly educated artist the country has seen " ; during 1842 and 1843 he was at Blandford, and in 1844 he came to London, competed unsuccessfully in the Westminster Hall Competition, and was appointed Master of Architectural Drawing, Perspective, Modelling and Ornamental Painting to the new School of Design at Somerset House in October 1845, but resigned in 1847. Through his friend, Mr. Collmann, he received a commission to decorate Deysbrook House, near Liverpool, in 1847 ; in 1849 he worked for Cockerell on St. George's Hall, Liverpool, and designed bronze doors for Pennethorne's Geological Museum in Jermyn Street, the drawing for which is at South Kensington, but the design was not carried out. In 1850 he became designer to Messrs. Hoole of Sheffield, and secured for their stoves, fenders and ironwork the first place at the 1851 Exhibition. While at Sheffield he painted the portrait (No. 3467) of the wife and daughter of his friend, Young Mitchell, the master of the Art School there and an old pupil of his own at Somerset House. He returned to London, 1852, and among other things designed the lions for the British Museum railing. In 1855 he decorated Don Christobal de Murietta's house in Kensington with a series of paintings taken from Spenser ; in 1856 he designed medals, and a ceiling for a music room, went in for a competition for Government offices, and began the chief work of his life with the competition model for the Wellington Monument in St. Paul's Cathedral. This was exhibited in 1857 and is now at South Kensington.

Concurrently with these works and the Wellington Monument, he was working at the decoration of Dorchester House, Park Lane, commissioned by Mr. R. S. Holford in 1858. He completed two chimney-pieces, one with supporting marble figures, a buffet and other features, and designed a painted ceiling and cove, with other parts of a splendid scheme, during the next four years, 1858-1862 ; but being pressed by the Government for the trial model of the Wellington, he laid aside the work and was never able to resume it. A copy of the *Dining-room Fire-place* (No. 2785) and the plaster model for the lunette of the *Saloon Overmantel* (No. 2893), and the collection of cartoons and drawings for the scheme—acquired from Sir George Holford under the terms of the Chantrey Bequest by the Royal Academy in 1922—are shown in Gallery XVIII, which somewhat resembles the dining-room at Dorchester House in form and proportions.

Casts made from the piece-moulds of Stevens's models for the allegorical groups, ' Truth and Falsehood ' and ' Valour and Cowardice,' of the Monument, and of the equestrian figure of Wellington surmounting it, are also shown in Gallery XVIII (Nos. 2269, 2270 and 2852). Mr. Tweed completed the unfinished cast of the horse in the details of the tail and hoof of the right hind-leg from the small model at South Kensington. Stevens was placed sixth, with a prize of £100, but on further consideration the appropriateness of his design obtained the commission for him, and for the remaining seventeen years of his life he was at work on this monument, hampered by the

3737 CARTOON FOR SOUTH WALL DORCHESTER HOUSE STEVENS

insufficient sum at his disposal, the requirement, costly in time and money, of a full-size trial model, and the stupidity of officials, but it was almost completed at his death, with the exception of the crowning equestrian statue, which had been ruled out by a caprice of the Dean. Thus was carried out an ensemble of architecture and sculpture difficult to parallel in the work of any Renaissance artist, save Michael Angelo, Stevens's real master, and unique in English Art.

The monument, originally designed for the easternmost bay of the nave on the north side, stood in the Consistory Court, where it was badly seen, until its removal, in 1893, by the efforts of Lord Leighton, to the centre bay on the north side ; later a committee obtained the necessary permission and funds to carry out the equestrian statue from Stevens's model, and this was placed in position in 1911.

In 1857 Stevens competed unsuccessfully for the Memorial of the Great Exhibition (model at South Kensington) ; in 1858 he made a project for the decoration of the Cupola of the British Museum Reading Room (model at South Kensington), and another for a theatre in 1859, in which year he again visited Italy ; in 1861 he was designing vases for Minton and a certi-

ficate for the 1862 Exhibition, and, in 1862, four mosaics of Prophets for the spandrels under the dome of St. Paul's (cartoon of *Isaiah*, No. 1846), and a scheme for sculpture and painting in the dome, which was not carried out (model at South Kensington).

Stevens's source for his subjects on the ceiling of the dining-room at Dorchester House was the volume in Bohn's Library, containing a translation of Geoffrey of Monmouth's *British History*. He began at the beginning of the legend with the two panels for the roof, *The Judgment of Paris* (No. 3743), which was completed, and *The Flight of Æneas*, for which only a few drawings exist (Nos. 3778-3779) ; the cove was to have been decorated with figures of the early British heroes at axial points, and, in between, scenes from the continuation of the chronicle, telling how Brutus and his host, having passed the Pillars of Hercules, came to the shores of the Tyrrhenian Sea and found there four nations descended from the Trojans, who had accompanied Antenor in his flight. Their commander was named Corineus, a modest man in counsel, but of great strength. Corineus joined Brutus, and after various exploits they landed at Totnes on the shores of Albion, and conquered the giants living in it and renamed the island Britain after Brutus. Corineus wrestled with the fiercest giant, Goëmagot, and cast him into the sea. This incident was to have appeared in the centre of the South Wall (Nos. 3735 and 3736).

The group of women gazing at this struggle, which was to have formed the left centre of the South Wall (No. 3737) is particularly fine, and shows Stevens nearer to Michael Angelo than in the more Raphaelesque *Judgment of Paris* (No. 3743).

Amongst the sixty studies made for these cartoons are many of Stevens's finest drawings, and the *Youth bending a Bow* (No. 3774) and *Study for Seated Woman* (No. 3762) deserve special attention.

This program of British legendary history was probably suggested to Stevens by the similar themes chosen for the competition designs for the decoration of the House of Lords. All such legends, from Malory to Shakespeare alike, derive from the twelfth century *Historia Britonum*, compiled by a bishop of St. Asaph.

Fragmentary as the scheme was left, there is enough to indicate the rhythmic and athletic design that Stevens would have given to the completed work. A model of the coving, with part of the design indicated, various drawings, and a sketch-plan are evidence for the general arrangement, and it has thus been possible to assign the cartoons and painted fragments to their places in the design, as shown in the pencil reconstruction by Mr. J. B. Manson.

The sideboard, doors and mirrors were designed and executed in 1863-65 ; the mantelpieces were finished in 1873, with the exception of the supporting figures in the dining-room ; these two noble female figures, completed at the end of his life, reveal Stevens's art in its full maturity ; with his unerring taste he avoided placing the weight of the mantel on the heads, resting it on the shoulders and so escaping a feature which is usually somewhat unpleasant in caryatid figures.

3774 YOUTH BENDING A BOW STEVENS

In 1875 Stevens died ; Mr. Holford had been a most appreciative and long-suffering patron ; he had been kept out of his dining-room for fifteen years or more, and the work, paid for in advance, was incomplete. Nevertheless he expressed his view that Stevens was " a thoroughly honest man and an industrious and hard worker, who spent very little on himself, and, no doubt, died a poor man," and he refused to press any claim as a creditor on Stevens's small estate, so that legacies might go to relatives in poor circumstances, and he agreed with the executor to accept the drawings and remaining portions of the dining-room mantelpiece and other work in full discharge.

Stevens painted portraits at intervals throughout his life, and the excellence of these shows that he could easily have made money and fame by devoting himself to portraiture. Before leaving Blandford in 1833 he painted several small portraits of the family of his friend Alfred Pegler, and the pen and ink head of his patron Mr. Best (No. 2028). Of these early portraits the head of himself (No. 3805) at the age of fourteen, with bright eyes and dark hair, is perhaps the best, being full of vitality, and showing us Stevens as he was when he joined his fellow Dorsetmen in driving out the Yeomanry, sent to quell the riots that took place when the first Reform Bill

1922 JUDITH STEVENS

was defeated in 1831. Most of his other portraits were painted in Rome, 1839-1840, when he began an oil painting of Mr. Best (No. 3392), and probably painted the two portraits of artists (Nos. 2212 and 2213). The head of No. 2213 is slightly inclined and turned to the left in the manner of various Venetian portraits, and the white collar, wine-coloured dress and the handling strongly recall Tintoret.

There is some resemblance between the faces, and they may have been different aspects of the same man, though the small, full-length portrait (No. 2212) shows a small beard and a moustache slightly lighter than the hair. It has been suggested that No. 2213 is a portrait of a Mr. Kinloch, a wealthy American, encountered in Rome in 1835, who left Stevens a legacy, which he declined with great disinterestedness, but the style of painting suggests a later date than 1835.

By far the finest work of this period is the brilliant oil sketch of his friend *John Morris Moore* (No. 2132)—whom he knew at Florence and with whom he shared a studio in Rome in 1840—with its finely contrasted auburn-chestnut hair and black dress, lit with silver gleams. The broad touch and masterly brushwork, together with the original pose of the head, give it extraordinary vitality.

Stevens found either little demand or little time for portraiture again until the 'fifties, when he painted Mrs. Young Mitchell and her daughter

2132 JOHN MORRIS MOORE STEVENS

at Sheffield in 1850, and portraits of *Mr. Collmann* and of *Mrs. Collmann* (No. 1775, N.G.) in 1854. The latter is, perhaps, Stevens's masterpiece in portraiture, a mid-Victorian rival to the *Monna Lisa*, with its delicate colour, subtle beauty and enigmatic expression. He painted Mr. Collmann, who somewhat resembled Thackeray, twice—the first a small profile looking to the left, the second a larger full-face portrait, both now in the collection of Mr. Shannon and Mr. Ricketts, and admirable pieces of masterly portraiture, if less original and interesting than *Mrs. Collmann* and *Morris Moore*.

Stevens also painted his Florence friend, *William Blundell Spence* (No. 2939), during one of Spence's visits to England, but the precise date is not known. It is a delicate rendering of a sympathetic temperament, but less forcible and original than his other portraits. An interesting miniature of his friend Alfred Pegler (No. 3828), showing Stevens's skill in another branch of portraiture, has recently been acquired from the Pegler family.

The portrait of *Mrs. Mitchell* (No. 3467) was begun in 1850, and though unfinished, owing to her death from consumption, it reveals a rare power of depicting rounded form in space in the head of the child, and great charm of colour in the silver-grey dress, and purple and yellow brocade of the chair, while the face of Mrs. Mitchell, though incomplete, is exquisite in the delicacy of its interpretation of a sensitive nature.

Stevens also painted a few easel subject pictures, founded probably on Asser's *Life of Alfred*, which he came upon bound up with Geoffrey of Monmouth's *British History*, when studying it for the cove decorations at Dorchester House. *King Alfred and his Mother* (No. 1923), a charmingly arranged *tondo*, has more of Correggio than is usual with Stevens, for he explicitly stated that he found Correggio and the Bolognese lacking in strength. He has caught in the 'Alfred' the eagerness of generous youth for knowledge, and the whole of the little picture, probably painted about 1848, is a poem in praise of wise instruction.

The tiny *Judith* (No. 1922), with equal sureness, sums up the inspiration of mystic courage ; it might equally well represent *Joan of Arc*, as indeed it was, by an error, entitled, when exhibited at the R.A. in 1890 ; in it Stevens divines and gives expression to the rare, but recurrent type of the inspired heroine in moments of mystic ecstasy.

About 1844, he began another subject—*Parmigiano painting the Vision of St. Jerome during the Sacking of Rome, 1527*—for which only drawings remain, at the same time that he sent in, but without success, a small painting, 3 ft. by 2½ ft., of a subject from *Richard III*, Act iv., Scene 4, to the Westminster Fresco-painting Competition.

Stevens also designed a house for himself at 9 Eton Villas, Haverstock Hill, of which some of the fittings are now in the L.C.C. Geffrye Museum, Kingsland Road, and he died there, worn out by the strain of the Wellington Monument, on May 1, 1875, unrecognized officially or by the general public, while lesser contemporaries had become famous. His pupils—Godfrey Sykes, Reuben Townroe and James Gamble—have left their stamp on the buildings of the South Kensington Museum and Albert Hall. Fortunately, apart from those in the collection of Mr. Alfred Drury, the larger number of Stevens's splendid studies have now been acquired either by this Gallery, the British Museum or South Kensington.

To what apparently inexplicable circumstance does England owe the good fortune of Alfred Stevens ? How came it about that a small Dorset borough during the Regency, in the midst of all the tawdry flashiness of that period, produced an artist the equal in assured authority and range, if not in bulk of output, of the greatest giants of the Italian Renaissance ? It would, perhaps, be fanciful to see some link with the spirit of Roman Italy through the strong traces of Roman civilization still remaining in Dorset, but to the liberal classic culture of the eighteenth century country squires of England we do, to some extent, owe the fact that Stevens's genius had the opportunity to find its expression. It was one of their survivors, the Hon. and Rev. Samuel Best, who recognized Stevens's talent and provided the modest sum needed to send him to Italy. Once there on classic soil, he made his own, thanks to his sure taste, the high civilized language of art in Greek, Roman and Renaissance times, with its attainment of the maximum of expression that can be obtained without over-straining the personal note or giving way to grotesque or ecstatic sentiment. Something, too, may be due to the continuing strain of faithful craftsmanship that has marked English work, and still survives so heroically amidst the present age of

slovenly haste and machine-made sham. Stevens's father was a skilled artificer, a heraldic painter and handyman, as was also the father of Walter Greaves, Whistler's astonishing pupil, and not a few English artists have sprung from this sound, sturdy stock of native craftsmanship, fertilized by a chance strain of genius. Some such faint causations may be traced, but nevertheless it remains a marvel that so strong and assured a genius was born to us at such a time, amidst the heavy mannerisms and cold classicism of Flaxman, Gibson, Barry and Haydon.

It has been said in criticism of Stevens that, though accomplished, he was a mere 'pastichiste,' who added nothing to the Renaissance tradition; and it is true that his works are in the mode of the high Renaissance, and that some seem closer to Michael Angelo, while others recall Raphael or Correggio. But Stevens was no mere copyist; unlike the pseudo-classicists, he struck roots widely into the soil of Italy, studying the 'Giotteschi' and fifteenth-century work, as well as the Renaissance; and his works are a true growth and addition, filling blank spaces and realizing developments possible, but never actually carried out, by the great masters of the Renaissance. In his Wellington Monument, in his design for the doors of the Geological Museum and at Dorchester House he seems a lost master—"later than Donatello, contemporary with Raphael, one who had naturally and constantly Raphael's temper in its stronger, more virile moments";—blossoming strangely late, but on the same stem.

Moreover, Stevens added something new and entirely his own in the serene nobility of the types and expressions of his figures, where one finds something of the noble modern's spiritual assurance. Michael Angelo struggled heroically, but despaired; Raphael often would seem to have been content with a conventional and superficial aspect of the human soul, but Stevens's *Truth* and *Valour* are so sure of the final triumph of virtue, that they scarcely seem troubled by the power of their foe, and this lends to their strength a new suavity and serenity: we feel in them the same absolute assurance that virtue alone endures, which Blake succeeded in conveying in the unruffled joyousness of his Sons of God.

SECTION X

GALLERIES XXI, XXII, XXIV AND XXV

CONTEMPORARY PAINTERS

IN treating of the works in this section, mostly paintings by artists still living and working, critical judgments would be out of place, and all that can be attempted is some general indication of aims and tendencies.

A feature of the period has been the prevalence of societies and exhibitions independent of the Academy, round which have centred groups of artists, many of whom have later entered the Academy; the exhibition grounds of the Aesthetic Movement—the Grosvenor Gallery and New Gallery—were succeeded by the exhibitions of the New English Art Club from 1886 onwards, of the International Society from 1901, at the Grafton and Grosvenor Galleries, and of the London Group recently at the Mansard Gallery. The Slade School at University College, founded in 1871 under Sir Edward Poynter, and ably conducted in succession by Professors Legros, Brown and Tonks, established a closer connection between English and French systems of training, and has produced a school of gifted figure draughtsmen with a more personal and expressive line and grasp of form than is aimed at in strictly academic training.

The force of the Aesthetic Movement had finally exhausted itself about 1890, and such virtue as it retained was converted into the fantasy, at times somewhat morbid, of Aubrey Beardsley (1872-1898) and the illustrators of the *Yellow Book* and other publications of the 'nineties, this hectic degeneration of taste becoming in its turn an element in the feverish vitality of the 'Art Nouveau' Movement which exercised a greater appeal on the Continent than in England.

Meanwhile germs of fresh life were maturing. What may be termed, in comparison with the more scientific and logical French painting, the domesticated Impressionism of Clausen, Buxton Knight and Mark Fisher—whose *Feeding the Fowls* (No. 3553) is an admirable example—has already been noted. These artists working in the main line of the tradition of British landscape painting, had refreshed their vision with the French developments of the same stock through Constable in the Barbizon School.

The cleavage between the art of the later nineteenth century and contemporary developments really preceded the twentieth century by ten years, becoming clearly evident about 1890, and there is also a very definite division in contemporary tendencies, due to the impact of Post-Impressionism, which was made generally known to the English public by the exhibitions arranged by Mr. Roger Fry at the Grafton Galleries in 1910 and 1911; while before that Augustus John, J. D. Innes, Henry Lamb and other artists had revealed the influence of the more formally decorative aims already prevailing in Paris in the work of Puvis de Chavannes, Anquetin

2473 CHEPSTOW CASTLE STEER

and Picasso. The first half of this period, roughly from 1890 to 1910, is interesting for the development of the full Impressionism of Degas and Monet on English soil, and the chief figures are P. Wilson Steer and Walter Sickert. *Yachts* (No. 3668) shows the reaction to French 'plein air' Impressionism of the youthful Steer as early as 1893; the latter half, from 1910 onwards, for the development of Post-Impressionist aims amongst English painters—the flatter decorative style of Gauguin, the pre-occupations of Cézanne with three-dimensional space, and the cubism of Picasso.

Reviewing the whole period, however, we find that the chief influences at the beginning came from France through Whistler and Sargent, two American artists whose work is treated with that of the British School owing to the fact that the major part of their artistic activities has been exercised in England.

J. M'Neill Whistler (1834-1903) is represented at Millbank, by perhaps his most brilliant nocturne, *Old Battersea Bridge* (No. 1959), 1872, and an unfinished portrait of *Miss A. M. Alexander* (on loan), which, together with the *Little Miss Alexander*, 1872-4 (Spring-Rice Collection), one of his masterpieces, will eventually be added to the National Collection through Mr. W. C. Alexander's generous bequest; two more nocturnes (Nos. 3419 and 3420), and one of his finest works, *The Little White Girl* (No. 3418), 1864, showing, in its romantic, sumptuous presentment of a lovely woman some

1959 OLD BATTERSEA BRIDGE WHISTLER

traces of Rossetti's influence, are at Trafalgar Square, bequeathed by Mr. Arthur Studd, another patron of Whistler in his earlier days, who preferred to share his good fortune with the nation rather than to sell at great price.

All these belong to Whistler's middle, Chelsea period, when the colour-designing of Velasquez and Japanese pattern were combined with a delicate Impressionism, in which Puritan refinement attenuated realism to the last veil, though it still infuriated Ruskin, partly because he scented out that it was at bottom based on a new phase of realism which his eye had not assimilated, and partly because it was faint and ghostly instead of giving clear evidence of that mastery over microscopic detail on which he felt himself able to pass judgment.

Walter Greaves, though in later life he has submitted to Whistler's influence, had a distinctly original talent of his own, as may be seen in *Hammersmith Bridge* (No. 3643) and *Chelsea Regatta* (Manchester Gallery), in which Frith and Brouwer seem to fight for dominance with delightful results ; beginning as a boatman and painter of coats-of-arms, his instinctive freshness of vision and eye for colour reveal one of those encouraging outcrops of primitive, indigenous capacity for art in the British stock. Such painters seem to come down in direct line from the mediaeval illuminators,

3846 ENNUI SICKERT

with their feeling for pattern and expressive gestures, figures and types. More recently the work of Stanley Spencer, *Christ bearing the Cross* (No. 4117), has shown the same native, primitive originality of vision and expressiveness.

Whistler's earlier Courbet manner of *At the Piano* (Davis Collection), which is not represented as yet at Millbank, had had only slight influence on English painters, but his later delicate impressionism of the nocturnes and the more decorative phase of his art inspired Furse and Tonks for a time, and, more fundamentally, Charles Conder and Walter Sickert in England and the members of the Glasgow School in Scotland.

Charles Conder (1868-1909), who studied in Melbourne and Paris, where he took something from Monet's spring landscapes in *Springtime* (No. 4221), and from the tradition of Watteau in his decorations, excelled as few English artists in delicate colour invention, especially in designs for fans and silk paintings (*Romantic Adventure Fan*, No. 3194), while his sea-pieces have much of Whistler's subtle tone-values (*Windy Day, Brighton*, No. 3645).

Walter Sickert has a wider range, and has added many of the best elements in Degas to his Whistlerian training, thus combining the two strains of Impressionism in authoritative works, such as the *Portrait of George Moore* (No. 3181), *Café des Tribunaux, Dieppe* (No. 3182) and *Ennui* (No. 3846). For sheer painter's skill and vision, Sickert has a distinguished place

1615 CARNATION, LILY, LILY, ROSE SARGENT

amongst modern British artists, and, in addition, he has been a 'chef d'école,' gathering round him more younger men with like aim—the combination of Impressionism with more formal design—some of whom, unfortunately, have died early, as Spencer Gore (1878-1914), *Cambrian Road, Richmond* (No. 3558), *Houghton Place* (No. 3839); H. Gilman (1878-1919), *Canal Bridge* (No. 3684); J. B. Manson, *Michaelmas Daisies* (No. 1355); and Charles Ginner, *Porthleven* (No. 3838).

Lucien Pissarro, the son of Camille Pissarro, came to England about 1890, bringing a strong influence of French Impressionist painting, and worked in close sympathy with this group; the luminous quality of his work is well seen in *Les Amandiers* (No. 3865).

John S. Sargent* (1856-1925), who, like Whistler, first familiarized himself with French and Spanish painting and then fertilized English Art, has exercised an even more dominating influence throughout the period. Beginning as a pupil of Carolus Duran, he visited Spain in 1880, and Velasquez has counted for something in his art, as also, less profitably, Fortuny; beginning with portraits of an almost ascetic severity, *Madame Gautreau* (Metropolitan Museum, New York), for which No. 4102 is a study, and *The Misses Vickers*,

* Works by Sargent are now hung in the new Gallery No. XIV in the Modern Foreign section.

3825 PHIL MAY J. J. SHANNON

he proceeded to the full brilliance of *Carmencita* (Luxembourg), *Lady Carl Meyer*, 1897, and the series of vivid portraits of the *Wertheimer Family* (Nos. 3705-3713), painted between 1898 and 1904, and bequeathed to the nation by Mr. Asher Wertheimer, 1922. By his witty comment on our contemporary life and the bravura of his brushwork the painter has raised this series of family portraits to the rank of historical painting. In 1887 he settled in England and painted *Carnation, Lily, Lily, Rose* (No. 1615), a charming study of children and flowers seen in the conflicting lights of twilight and lanterns ; the paint is of the flat, waxy kind, fashionable at the time in the Paris studios and temporarily adopted by Sargent and his fellow-students, Stott of Oldham and Arthur Lemon ; his *Miss Ellen Terry as Lady Macbeth* (No. 2053) is a brilliant piece of theatrical painting, iridescent in colour. Sargent has an almost uncanny gift for conveying the sense of form with the brush (*Oxen at Carrara*, No. 3560) and for placing objects rightly in the field, and for these reasons, though his drawing in black-and-white is not specially distinguished, his water-colours stand out as unique in their masterly accomplishment, while he rivals Hals in the brilliant vitality of characterization and brushwork of his portraits. In regard to modern work, particularly, it is well to bear in mind Ruskin's words to Rossetti : " There are two methods of laying oil colour, which can

3868 JOCKEYS' DRESSING ROOM AT ASCOT LAVERY

be proved right . . . one of them having no display of hand, the other involving it essentially and as "an element of its beauty. Which of those styles you adopt, I do not care. . . . Twain is the mind of Art." Sargent, unlike Van Eyck and Holbein, who made no display, follows Tintoret and Velasquez in making the power of his hand manifest in his painting.

Another gifted artist of American birth, J. J. Shannon (1862-1923) is represented by two of his best works, *The Flower Girl* (No. 1901) and a *Portrait of Phil May* (No. 3825), which is a typical example of the art of the 'nineties.

Sargent's work has had great influence on his contemporaries, such as C. W. Furse, Charles Sims, *The Fountain* (No. 2260), Richard Jack, *Rehearsal with Nikisch* (No. 2895). Sims has, recently, devoted himself to romantic landscapes with subdued, translucent tones, *The Wood beyond the World* (No. 2933), and to brilliantly luminous portraits, while Munnings has revived the old English interest in the portraiture of horses, taking something of the convention of Stubbs, and using an accomplished handling of paint more in Sargent's manner.

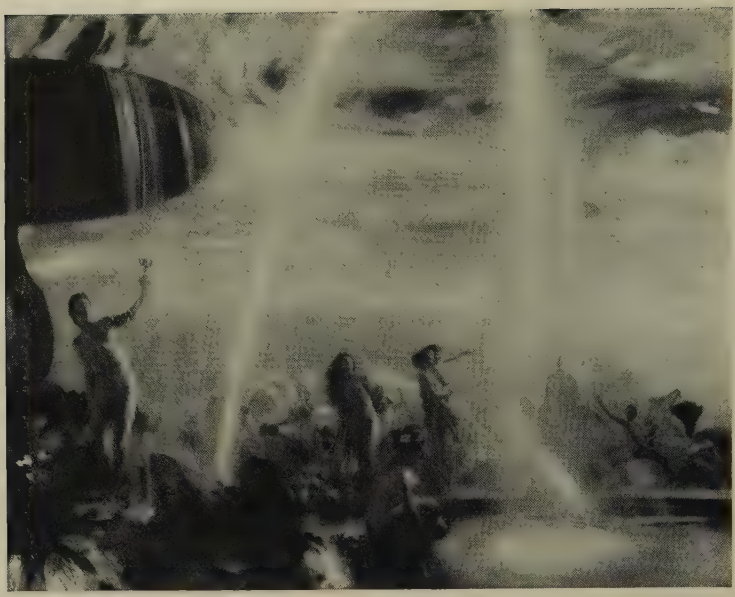
Another group of artists had its centre for some years in Scotland, mainly at Glasgow, though recruited also from Edinburgh, Aberdeen, and in the case of Crawhall from the North of England; in Scotland foreign influences, particularly from the Barbizon School and its Dutch followers, whose works were acquired by Scottish collectors through the enterprise of intelligent dealers, exerted a liberal influence, which was increased by the enlightened purchase of Whistler's *Portrait of Carlyle* in 1891 for the Glasgow Gallery. The most prominent painters in this group were James Guthrie, later President of the Scottish Academy, E. A. Walton (1861-1922), Edward Hornel, Alexander Roche (1861-1921) and James Paterson, who remained in Scotland, while George Henry, Austen Brown (1859-1924), Harrington Mann,

3554 EPSOM DOWNS MUNNINGS

Joseph Crawhall (1861-1913), *The Dove* (No. 3680), D. Y. Cameron (Nos. 3209, 3324 and 3813) and Robert Brough (1872-1905), *Fantasie en Folie*, 1897 (No. 1956), and John Lavery, who is represented by a graceful portrait of Madame Pavlova in the ballet, *La Morte du Cygne* (No. 3000), as well as by a landscape *North Berwick* (No. 3688), and one of his brilliant interiors *The Jockeys' Dressing Room at Ascot* (No. 3958), have resided chiefly in England and exhibited largely in London.

These artists assimilated many valuable elements in the advances made by European Art in the latter part of the nineteenth century, earlier than most other British painters, and their work was widely known abroad through the exhibitions of the International Society, with which most of them were closely associated, but so far they are inadequately represented at Millbank ; influenced by the pattern of Velasquez, by Whistler and by the study of Japanese prints, their portraits produce an extremely aesthetic effect through the knowing disposition of the figure on the canvas. A certain thinness is at times apparent in their work, due to want of solidity in the modelling, but they achieve refined, subdued tone effects by means of skilful manipulation of paint.

Amongst the artists specially associated with the International Society, founded in 1901 with Whistler as its President, Charles Shannon is prominent. With exceptionally wide knowledge of the tradition of art, he founded his painting on Titian, Reynolds and Watts, with hints from Rossetti and Puvis de Chavannes ; admirable in draughtsmanship and design he, almost alone, has carried on the scholarly Rubens tradition of oil paint from Etty and Watts unbroken to the present day ; some of his happiest inventions have been nude subjects, women and children swimming in the waves ; *Mrs. Patrick Campbell* (No. 2995) is an example of his work in portraiture. Charles Ricketts, who excels in woodcut, has been closely associated with



2260 THE FOUNTAIN SIMS

Shannon in scholarship, but *Don Juan* (No. 3221) recalls the Spanish influence of El Greco rather than Venetian inspiration.

William Nicholson, deriving from the book illustration influences of the 'nineties, owes much to woodcut design, and has specialized on vivid, simplified portraits, showing a gift for characterization, *Miss Jekyll* (No. 3617), and on ' Still-Life ' subjects of very original and subtle tone, *Lowestoft Bowl* (No. 3178). He has also been associated with James Pryde in theatrically effective architectural subjects, with melodramatic incidental interest. Philip Connard has shown an exceptionally fresh colour sense in luminous interiors, *Jane, Evelyn, James and Helen* (No. 2998), and in landscape, *Summer* (No. 3673), and has recently revealed a remarkable gift for decoration. Glyn W. Philpot, with a knowledge of Italian art rivalling that of Shannon, but drawing inspiration rather from the Florentine art of Piero di Cosimo than from Venetian painters, has carried through ambitious subjects and executed able portraits (Nos. 3002 and 3218).

D. Y. Cameron has treated architectural subjects with rare distinction, *Rue de Bourg* (No. 3813), and painted landscapes with selective vision, in which the outlines of his etchings are, as it were, filled in with delicate, flat colour-tones, *Ben Ledi* (No. 3209) and *Stirling Castle* (No. 3224) ; and C. J. Holmes has applied an intimate acquaintance with the tradition of landscape painting, particularly as practised by Wilson and Constable, to carefully thought-out diagrammatic designs carried out in a bold and free style (Nos. 3041 and 3170), while in his water-colour renderings of rocky mountain landscape he has very happily worked out a vein suggested by Crome's *Slate Quarries*. Oliver Hall has excelled in views of towns, such as *Albi* and *Avignon* (No. 3003), effective in design

1613 AUGUST BLUE TUKE

and refined in tone, as well as painting moorland subjects such as *Shap Moors* (No. 3555). Adrian Stokes, influenced by Segantini, has used tempera in landscape with decorative effect, *Autumn in the Mountains* (No. 1927) ; and Arnesby Brown, after vigorous, open-air animal subjects, influenced by Troyon, *Silver Morning* (No. 2738), has recently painted landscape with simplified tones and contours more in sympathy with D. Y. Cameron's aims, *The Line of the Plough* (No. 3448).

August Blue (No. 1613), a vivid painting of outdoor nudes, is a characteristic example of H. S. Tuke's work, but Frank Brangwyn's many-sided artistic activities are only represented in the collection by a vigorous still-life subject of unusual size, *Poulterer's Shop* (No. 3151).

Mrs. Swynnerton unites vibrant colour with a bold statement of form, and renders the nude in the open-air with exceptional force and reality of lighting (*Oreads*, No. 3619, and *New-Risen Hope*, No. 3952).

The older group of artists associated with the New English Art Club, founded in 1886, have been the chief exponents of Impressionism in England. Their aim has been to paint pictures which should make the same impression as nature upon the eye, by rendering the effects of atmosphere and vibrating light upon objects, and in this they were really carrying out the principles of the Pre-Raphaelites to a more complete and logical conclusion, substituting truth to things as seen at a distance for minute delineation of them as they are known to exist at close quarters ; basing their art on the steps already taken by Turner and Constable, they refreshed their vision with the further advances made by Monet and Degas in France.

P. Wilson Steer has achieved a very personal Impressionism both in landscape and portrait interiors, emphasizing the vibration and movement in

3717 ROSAMUND TONKS

atmosphere, *Richmond Castle* (No. 3193), 1903, *Music Room* (No. 2872), 1905-06, *Mrs. Raynes* (No. 3803) and *Painswick Beacon* (No. 3884), 1915 ; he excels in oil and water-colour sketches, as may be seen in *Chepstow Castle* (No. 2473) and *The Bend of the Severn* (on loan), and in the water-colours (Nos. 3019, 3508 and 3715).

With him in aim and subject-matter have been associated Professor F. Brown (No. 3282), David Muirhead (Nos. 3200 and 3323), W. W. Russell (No. 2994), by whom there is also a vivacious portrait of a Dickens-like character, *Mr. Minney* (No. 3569), and Henry Tonks, who, beginning with charming *genre* subjects in the Whistler manner (*The Toilet*, No. 3016), and with works revealing traces of Pre-Raphaelite aim, *Rosamund and the Purple Jar* (No. 3717), has mainly devoted himself to luminous indoor figure subjects. He has also executed mural decorations for the War Museum and University College, and admirable pastels (Nos. 3016, 3017, 3018).

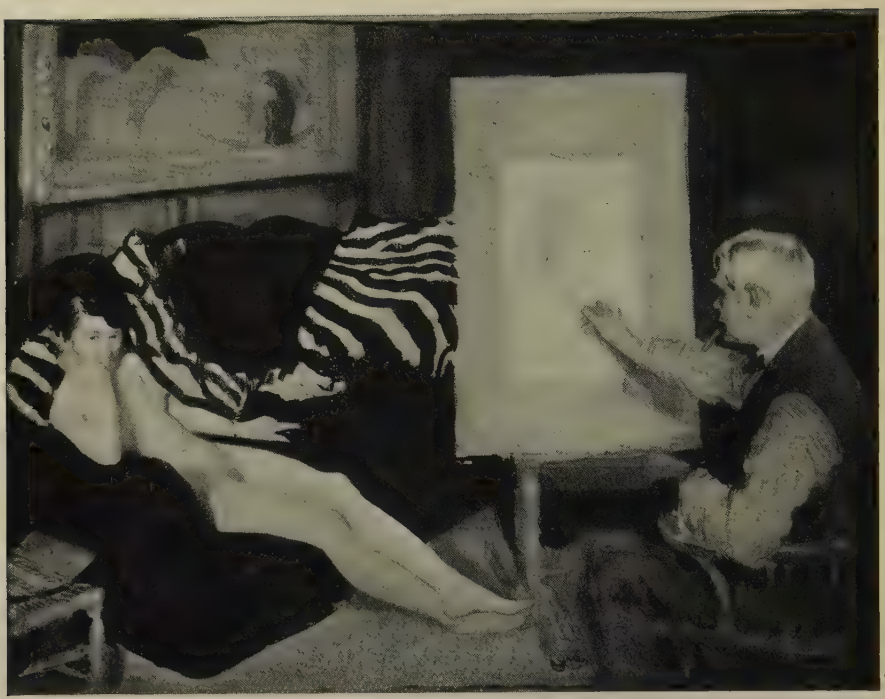
With these artists were closely associated, most of them as pupils of Legros and regular exhibitors at the New English Art Club between 1890 and 1910, Furse, Rothenstein, Strang, Orpen, Dodd, and McEvoy.

William Rothenstein, a member of this group, possessed of a keen intel-

3189 DOLL'S HOUSE — ROTHENSTEIN

lect, summed up in the *Doll's House* (No. 3189), 1899, and other works the atmosphere of the last decade of the nineteenth century with its successful pre-occupation with problems of tone, uniting some last traces of Rossetti's types and decorative design with the vigorous silhouette and effective black-and-white contrasted tones of Daumier, the whole steeped in an atmosphere of pause and mystery; they reveal decadence fully savoured and converted to fresh life by sheer force of intellect. He then abandoned tone for the more luminous painting of scientific Impressionism, and produced a series of gay, vivacious interiors, such as *The Browning Readers* (Bradford Gallery) and *The Princess Badroulbadour* (No. 3953), and later a series of dignified subjects from Jewish life, studied in Whitechapel, *Jews Mourning in a Synagogue* (No. 2116), some stark renderings of landscape, and a series of solidly painted portraits.

William Orpen, beginning in the atmosphere of the *Doll's House*—somewhat as Burne-Jones painted *Sidonia von Borck* under Rossetti's influence—as may be seen in *The Mirror* (No. 2940), 1900, and *The Girl at the Window* (on loan), then developed on a line between Zoffany and Daumier, with works like *A Simple Fracture* and *Homage à Manet* (Manchester Gallery), becoming more delicately luminous in such portraits as *Lady*



3530 THE MODEL ORPEN

Orpen (No. 3549) and *The Angler* (No. 2997), and finally achieving the unhalting accomplishment of his war paintings, with their cynical zest, and the intense, almost unnatural, brilliance, as of things seen in a convex mirror or painted in crystoleum, of portraits such as *Sir William McCormick* (No. 3628). His vivid skill in water-colour may be seen at its best in *The Model* (No. 3530).

Another greatly gifted manipulator of oil paint is Ambrose McEvoy (1878-1927), whose work has at times the nervous lightness of Gainsborough's brush and whose perfect workmanship is to be seen in *The Ear-Ring* (No. 3176), combined with rare charm and poetic beauty, as also in the water-colour sketch *In a Mirror* (No. 3175).

Francis Dodd, whose *Interrogation* (Imperial War Museum) is a fully wrought-out modern achievement that should satisfy critics of the sketch, has painted some admirable portraits, notably *A Smiling Woman* (No. 3957), and *Signora Lotto* (Manchester Gallery), and drawn suburban street scenes and factory interiors such as *Engineer Room* and *Control Room of U. 155* (Imperial War Museum) with an unusual combination of faithful detail and imaginative outlook.

William Strang (1859-1921), who most resembled his master Legros, beginning with vivid works such as *Strolling Players* (Audley Harvey Collection), inspired by Daumier, went on to sumptuous Titianesque compositions and realistic groups of contemporary life, such as *Bank Holiday* (No. 3036), in a flat mosaic of blocks of somewhat crude colours, juxtaposed but not fused; he excelled as a draughtsman and etcher, *Henry Newbolt* (No.

3176 THE EAR-RING McEVOY

2079) and *Wrestlers* (No. 3607), showing imaginative invention combined with great technical skill, and his decorative paintings, such as *Adam and Eve* frieze (Hodson Collection), are amongst the best works of the kind executed during this period, while his chalk portrait drawings have something of Holbein's expressive line and subtle, flat modelling. Charles Holroyd (1861-1917) also followed Legros very closely, but revealed individuality in his etchings of the bare bones of mountain scenes (Nos. 3346-49).

Charles Wellington Furse (1868-1904), whose work is fully represented at Millbank, possessed a vigorous talent, though he was somewhat of an eclectic ; trained under Legros, and influenced at first by Whistler, he worked in Paris and came under the influence of Sargent ; there is a coarse quality in his paint and his colour is not always pleasant, but his forcible outlines and sense of vitality, and his skill in painting horses, may be appreciated in *The Return from the Ride* (No. 1963) and the vigorous large oil sketch of *Lord Roberts* (on loan).

About the year 1904 a new impulse in British Art became evident, when Augustus John exhibited two vigorous portraits, *Joconda* and *Ardor* at the New English Art Club, and shortly after painted his striking full-length

2995 MRS. PATRICK CAMPBELL C. H. SHANNON

Smiling Woman (No. 3171). These works indicated a marked break with contemporary Impressionism, the chief emphasis being placed, not on atmospheric vibration and depth of three-dimensional space, but on formal design in comparatively flat, silhouetted figures of great vitality in type and drawing, seen against formalized landscape. The contrast between the two ideals may be seen by comparing John's *Walpurgis Night* (No. 3172) and his Slade School Competition Design of *The Brazen Serpent* of 1898 with his *Galway* (No. 3210). John has exceptional gifts as a draughtsman, and these are evident in both pictures; but the earlier, with their learned adaptation of the chiaroscuro of the Old Masters, belong to an entirely different phase of art from the more formal, decorative simplification of his later style.

The new movement owed something to the contemporary experiments in France—the figures of Anquetin and the earlier work of Picasso, and still more to the art of Puvis de Chavannes—but to a large extent it was a reaction against the neglect of formal design and lack of interest in subject-matter that marked the work of the Impressionists, particularly the English ones, who tended to triviality of type and subject-matter, descending to bourgeois commonplace in the case of the less tasteful practitioners. Moreover the concentration of the Impressionists upon seizing momentary

1903 RETURN FROM THE RIDE FURSE

effects of nature tended to make them neglect planning and thinking out their paintings as a whole in relation to the dimensions of the canvases on which they were painted.

John has been followed by several talented painters, such as Henry Lamb (Nos. 3192 and 3840) and J. D. Innes (1887-1914), the latter giving to landscape an intensity of romantic imagination all his own, as may be seen in his water-colours, *Waterfall* (No. 3804) ; his oil painting, *South of France* (No. 3468), has more relation with the Post-Impressionism of Van Gogh.

John and his followers, just as Gauguin, sought fresh subject-matter and unconventional types, and, though such types are, with our increasing tendency to cosmopolitan uniformity, becoming somewhat scarce, so that the research for them appears inevitably a little artificial, the genuine vitality and raciness of the soil of those selected provide, if only temporarily, more interesting models than the ' dainty fashionettes ' of a monotonous smart-set.

The movement, inaugurated by Augustus John in his desire to find a medium in which his own particular gifts for vigorous, expressive line and design in the flat, rather than the rendering of three-dimensional depth of space, should find their most suitable field, was shortly after cut across, though to some extent reinforced, by the general knowledge of the great Post-Impressionists, Cézanne, Van Gogh and Gauguin, which was first diffused throughout England by the exhibitions of their works at the Grafton Galleries in 1910 and 1911.

3813 RUE DE BOURG CAMERON

The Post-Impressionists asserted that, although Impressionism had performed a most useful function in forging fresh weapons with which to express more perfectly the emotions evoked by subjects in nature, it was too naturalistic and too exclusively pre-occupied with the physical aspect of objects, the Impressionists being so busy with the scientific veracity of the aspect that the particular emotions aroused by the objects in the mind of man tended to be lost sight of.

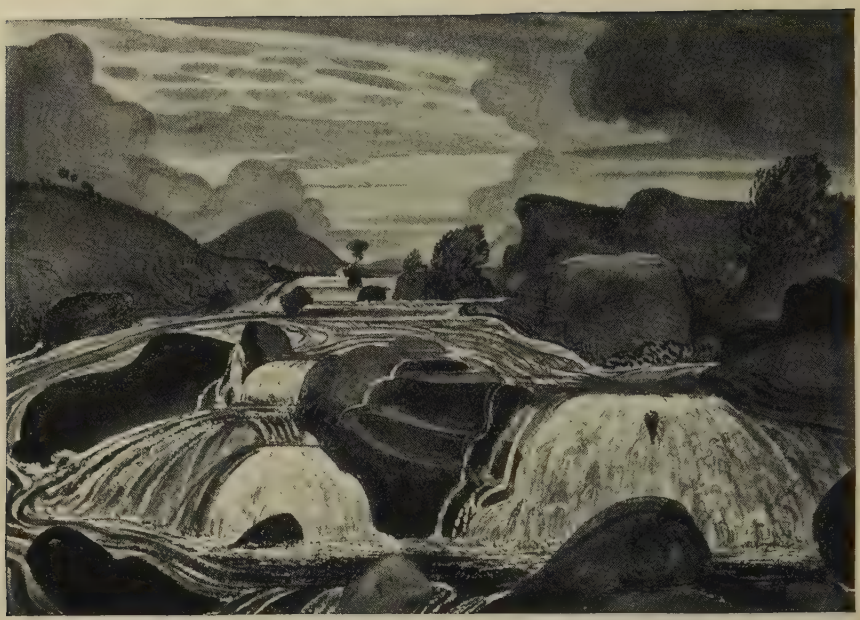
The Post-Impressionists determined to use Impressionism as a means, and not as an end in itself; Manet had already done this, though closely associated with Monet and the naturalistic Impressionists; Cézanne seized on the design of Manet's paintings, neglecting their Impressionistic aspect, and tried to build up an architectural, structural design in terms of three-dimensional depth of space. A two-dimensional art, such as painting, can only do this by suggestion, but just as movement can be suggested by certain sacrifices of actual literal fact in drawing, so emphasis can be placed on the structural solidity and depth of objects, by simplifications and sacrifices in painting. How far such sacrifices are worth while, in view of what must inevitably be lost, depends on the genius and capacity of the artist who makes them, and even if the results are satisfactory and convincing

3840 FANTASY LAMB

to those with, so to speak, 'solid' preferences, they may not appear an equivalent to those who set more store by the elements of pattern and beautiful, expressive line, which the outline draughtsmanship with colour super-imposed of a predominatingly decorative art is specially well able to render.

Gauguin was instinctively a decorative artist, using abstract form and colour and simplifying in order to bring back significant gesture; Van Gogh is more of an Impressionist, but uses febrile exaggeration of aspect to express the particular quality which made an object appeal to his imagination. His flower-pieces, still-lifes and landscapes are not reflections of nature, but a kind of super-nature, natural facts being intensified in his incandescent imagination until they explode into these tortured symbols of his mental impressions.

The Cubists seized on the geometrical, structural side of Cézanne's design; the Futurists have followed the Impressionists, aiming, in their most interesting works, at producing the appearance of motion by the knowingly contrived repetition of expressive symbols of effects, rather than of facts, just as the Impressionists had tried to represent the brilliance of light—actually impossible to render in paint—by means of an impasto of pure white paint,



3804 WATERFALL INNES

and even in the case of Mancini, by using pieces of metal, virtually converting oil paint into relief.

The Post-Impressionists have exercised an influence on some of the younger English painters: Duncan Grant, with a real painter's feeling for values, *Lemon Gatherers* (No. 3666), painted his mural decoration *Bathing* at the Borough Polytechnic and *The Queen of Sheba* (No. 3169) under their influence; Stanley Spencer, in his *Apple Gatherers* (Slade School) and *Travoys, Macedonia* (Imperial War Museum), shows the influence of Gauguin in his observation of original gestures in his figures; and Alvaro Guevara has learnt much from the structure of Cézanne, while using successfully a brilliant colour scheme of his own (*Portrait of Miss Sitwell*, No. 3509); while John Nash and Paul Nash have applied the same principles to landscape with an agreeable, decorative effect, the latter at times introducing Chinese calligraphic design.

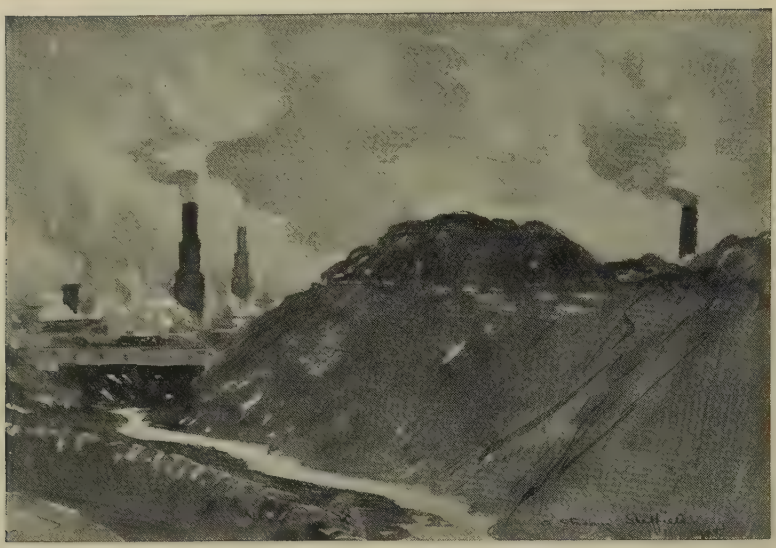
Contemporary Art has been subjected to all these different impulses in rapid succession, and a few men find themselves genuinely in sympathy with each in turn: Wyndham Lewis, C. R. W. Nevinson and W. P. Roberts have found genuine inspiration in Cubism, but many adopt the outward forms of each passing phase merely while it is the fashion. The excesses of the passing phases die away, and, as with Chiaroscuro and Impressionism, a new instrument is left ready for future artists to use at will with calmer discretion.

During recent years there has been a remarkable revival of water-colour painting along the lines of the best English tradition in the landscapes of such painters as Thomas Collier (1840-1891) (No. 3577), and A. W. Rich (1856-1921) (Nos. 3037 and 3180), and in the architectural

3666 LEMON GATHERERS DUNCAN GRANT

drawings of D. S. MacColl (No. 3322 and 3413), and Henry Rushbury (No. 1360), while Hercules B. Brabazon (1821-1906) evolved a very personal development of the impressionism of Turner's later work in his vivid sketches in body-colour and water-colour (Nos. 2109-15 and Nos. 3651-6).

It is often said in criticism of the ideals and achievement peculiar to this epoch that the sketch, as opposed to the wrought-out finished work in oil, is given undue value ; but against this it may be urged that quite outstanding gifts are requisite to complete work on the level of our expectations, now that such an overwhelming standard has been set up through the intimate acquaintance of a wide public with the masters of the past—Raphael, Michael Angelo, Titian, Velasquez, Rembrandt and Rubens, to mention only some of the greatest—whose works are now well known, at least through reproductions, to all artists and amateurs of art. The present generation, working in circumstances of modern industrial materialism, with its energies chiefly directed towards science and mechanism, can scarcely hope to produce many final works of art of this high order, and we should, perhaps, gather gratefully the thinner harvest of the admirable sketches, which, undoubtedly, the trained and critical intelligence of the period is producing. Supremely to be desired as definitive masterpieces are, the mere addition to sketches of lengthy labour, unless at the same height of inspiration, does not result in the creation of final masterpieces. If the creation of beauty is the aim of art, and if men can suggest new beauty, even though they cannot completely realize their visions and decline to advertise their inability by adding laborious, ineffective toil and detail, there is ground surely for accepting thankfully what they can and do give. A piece of nature seen through a temperament—the enhancing of the significance of any essential factor in



STREAM AT SHEFFIELD [LOAN] HOLMES

the universe tending to growth, physical or spiritual, by means of line, colour and form is the true aim of art, and infallibly results in the creation of new beauty, possibly at first unrecognised by the majority ; and a sketch, or an incomplete work, if it gives clear evidence of these qualities, is a thing to be cherished.

The general level of knowledge, taste and skill in draughtsmanship, if not in the processes of oil-painting, would appear to be at a high level in contemporary art, but the pre-occupation of the age with science and material mechanism leaves less vital energy for art, while economic and social conditions are unfavourable. The War broke in on the studies of the younger generation, and, though it supplied for once a very sufficient emotion, as may be seen in many of the pictures belonging to the Imperial War Museum, its effects cannot be entirely repaired for a generation. With declining wealth and means of private patronage and restricted house-room, it would seem as if the easel picture, apart from portraits, would have a more limited market in the future, and that the balance should be redressed by creating a greater demand for the decoration of wall spaces in public buildings—churches, schools, concert halls, municipal halls, board-rooms, ship-lounges and restaurants—and for such work the more decorative tendencies of recent developments in art seem to be equipping living painters exceptionally well.

SECTION XI

GALLERIES XVI AND XXIII

SCULPTURE

THE break between mediaeval and modern sculpture in England would be even wider than in painting, but that sepulchral monuments, which have been continuously in demand, have preserved a certain continuity from Plantagenet times to Stevens and Gilbert. In addition to racial shiftings, which have led to want of continuity in traditions, sculpture has always been peculiarly exposed to devastation, both from the perverse instinct for destructive disfigurement, apparently inherent in man, and from the fanaticism inspired by religious zeal.

In most of the surviving mediaeval sculpture in England the same freshly observed, naïve types and rather crowded composition and the same feeling for decorative detail without much imaginative orchestration of effect are evident, as in the painting, but occasionally, as at Lincoln and Wells, figures with the finer qualities of the best French Gothic sculpture appear, and these and the record of modern sculpture would seem to prove that it is in sculpture applied to buildings, where architecture gives support, and executed in native material—such as Portland stone, freestone or Hopton Wood stone—that sculpture in England is likely to find its happiest expression. Marble is not a native material, and it seems to call for the golden sunshine of the southern lands, where it is quarried, to tone the high note it sets ; it does not weather well in a damp and smoke-laden northern climate, while indoors it has a somewhat crude, bride-cake effect.

The daily habit, too, of our northern life hampers sculptors : the human form is rarely seen unclothed in natural conditions, and representations of the nude, particularly in marble, are apt to strike our eyes, unaccustomed to the nude, as undressed, while the constantly changing fashions of modern dress, in the case of women, seem too ephemeral for so primitive an art, while the modern man's clothes, a form of uniform useful enough practically, are devoid of folds and contours, and his trousers present an almost insuperable problem ; the knee-breeches, togas and tunics of the eighteenth century were a half-hearted compromise, and cannot be revived now.

That sculpture can surmount these obstacles Alfred Stevens proved : given the requisite intensity and sincerity of emotion in the sculptor, the gestures and poses of the human figure can be so expressive that we do not note the garments or their absence ; in Stevens's *Valour* and *Truth* and his caryatids the problem is solved, but the mere modelling of the human figure in studio poses is not enough, and the modern ideal statue, whether a nude or an allegorical figure, is apt to look unnatural and unoccupied. The poses of the human figure in sculpture must justify themselves and correspond with the movement of the spirit within ; they should not require literary explanation and, when action is portrayed, should not be too violent or

dramatic. Such actions as mowing, wrestling and shooting provide simple, reasonable poses, but deliberate, instinctive actions common to all humanity, like the slow awakening of Rombaux' *Premier Matin* (No. 3031), afford sculpture, perhaps, its most suitable themes.

Turning back to the origins of sculpture in Britain, we find some few remains of Celtic sculpture in the so-called 'Anglian' crosses of the Border country, such as that at Bewcastle, *c.* 675, in which there is formal unity of pattern, and also of Saxon work, more realistic and crowded in effect, in the Selsey bas-reliefs, now at Chichester, and the roods of Romsey and Bradford-on-Avon; the Normans did not carve figures, and it was only gradually that the builders of pointed Gothic allowed such ornament to infringe on the severe structural simplicity of their buildings. The Cistercians, in their great abbeys in the North, excluded figure sculpture with ascetic severity, and there is scarcely a trace of it north of the Humber before 1250. In the south figure sculpture grew out of the practice of introducing carved heads as the stops of string courses and as corbels and, in subjection to architectural requirements, in spandrels, capitals and, occasionally, in tympana.

During the thirteenth century the English sculptors advanced from heads to full-length figures, and their work at Lincoln, Salisbury, Westminster, Exeter and Wells has the skill and noble sentiment of the best Gothic sculpture. The fine shell-limestone of the Isle of Purbeck led to a school of marblers, who, during the thirteenth century, supplied shafts and figures for monuments, such as the figures in the Temple Church. The completion of Wells Cathedral scattered far and wide after 1300 a large number of sculptors who had been employed there, and sculpture in materials easier to work than Purbeck marble, such as wood, alabaster, freestone and bronze, undercut the Purbeck marblers. From this time onwards London to a large extent supplied the market, the figures on the Eleanor Cross at Northampton being carved in London by William of Ireland in 1290.

A school of sculptors of alabaster, a material found in the North Midlands, succeeded the Purbeck marblers, and supplied tomb effigies throughout England and even for the Continent; amongst the best are the effigy of John of Eltham in Westminster Abbey, the statue of Edward II at Gloucester, and the Singleton Abbey altar-piece (No. A-89, 1919, V. and A. Museum), which shows a combination of sincere emotion with somewhat amateurish quaintness characteristically English; but the very softness of the material and the monotonous demand for recumbent figures in stiff armour, tended to kill originality and to produce a stereotyped commercial product which continued until the seventeenth century.

Bronze casting was also produced in England; the family of the Torels, London goldsmiths, who worked continuously for nearly a century, executed the bronze figures of Queen Eleanor, Henry III, Richard II, Anne of Bohemia, and Edward III at Westminster.

The Black Death, followed by the War of the Roses and the Reformation, and the small demand for sculpture made by the Perpendicular Style, with its stone panelling and countless small niches, usually left unfilled, led to the decline of sculpture in England.

The Tudor kings called in Italian sculptors: Torrigiano (1470-1522), who had left Florence still under Donatello's influence, executed the tomb of Henry VII, with the fine statues of the King and Queen and Margaret of Richmond, and Holbein was called in as an authority on design, thus undermining the instinctive tradition of the native craftsmen and substituting book designs.

Foreigners, such as Le Sueur (1595?-1650?) who supplied the design for the equestrian statue of Charles I at Charing Cross, and Roubiliac (1695-1762), who executed the statues of Handel at Vauxhall, 1738, of Newton at Trinity College, Cambridge, 1755, and of Shakespeare, 1758 (British Museum), continued to exercise influence on English sculpture, but the native craftsmen had learned the trick of supplying the classic, 'antic' article, as may be seen in the canopied tombs of Elizabeth and Mary Queen of Scots, which combine the new fashion with the tradition of the canopied mediaeval tomb; Alfred Stevens based his Wellington Monument on these to some extent, thus continuing the native tradition to modern times.

Nicholas Stone (1586-1647) was the first native sculptor in comparatively modern times to reveal individual vitality, executing recumbent monumental effigies and carrying out some of Inigo Jones's designs; the porch of St. Mary's, Oxford, and the gates of the Physic Garden there are probably by him, and a pupil of his, Caius G. Cibber, executed the gruesome but impressive figures of *Melancholy* and *Raving Madness* at the Bethlehem Hospital; Grinling Gibbons (1648-1720), a gifted carver and decorator, born in Holland, who was introduced by Evelyn, the diarist, to Charles II and Sir Christopher Wren, produced, often with the aid of assistants, innumerable carvings of flowers, fruit and game in wood and stone, and the fine statue of James II (St. James's Park), as well as those of Charles II at the Royal Exchange and at Chelsea Hospital.

The Roman tunic and toga fashion of the William III period was suited to sculpture, and various equestrian statues of that King and Francis Bird's (1667-1731) statue of Queen Anne in front of St. Paul's (the present statue is a copy by Belt of the original, which belonged to the late Augustus Hare at Brighton) are based on Renaissance tradition, with play of light and shadow on the draperies, and show a pleasanter inspiration than the cold, pseudo-Greek heaviness of Thomas Banks (1735-1805), Joseph Nollekens (1737-1823) and John Bacon, sen. (1740-1799), who dominated the latter half of the eighteenth century.

This superficial classicism, without fundamental appreciation of structure, was unsuited to the eighteenth century in England, and deprived sculpture of any adventitious charm without achieving true classic dignity; Banks had, at times, a certain refined elegance, as may be seen in his *Thetis* (No. 1763), and he executed the statue of Shakespeare, now at Stratford, for Boydell; Bacon, who began as a modeller for china, entered as a student at the newly founded Academy in 1768 and won the first gold medal for sculpture in 1769; his best work is the dignified statue of Dr. Johnson, wearing a rather incongruous Roman toga (St. Paul's Cathedral); Nollekens, the son of an Antwerp painter, a pupil of another Antwerp

sculptor, Peter Scheemakers, visited Rome in 1760 and met Garrick and Sterne, whose busts he executed, thus laying the foundations of his popular reputation. On his return to England, in spite of his parsimony and dealings in doubtful antiques, he enjoyed the friendship of Reynolds and Dr. Johnson, and achieved a considerable reputation. He had little knowledge of anatomy and was a poor draughtsman, but he showed taste and vitality and felicity in catching likenesses in his portrait busts; he also executed many monuments, such as the *Three Captains* at Westminster Abbey, and several ideal statues of Venus.

John Flaxman (1755-1826), a man of more delicate fibre, and the friend of Blake, revealed his delicate fancy best in his outline drawings, *Woman and Child* (No. 3623), and in illustrations to Homer and reliefs for Wedgwood; he had a passion for the simple severity of Greek work, but in his time the best Greek art was but imperfectly known, and his exaggerated simplicity tends to cold emptiness, as it was not founded on the profound science that lay behind the selectiveness of Greek art; one of his best monuments is that of *Lord Mansfield* in Westminster Abbey, particularly the figure of the mourning youth at the back.

This lack of fundamental science in an art like sculpture, where the means of expression are limited, affected the work of all the classicist sculptors of this period: foreigners such as Thorwaldsen (d. 1844) and Canova (1757-1822), as well as Englishmen like Flaxman and his pupils—E. H. Bailey (1788-1867), whose busts of *Dr. Johnson* (No. 2235) and *Sir Isaac Newton* (No. 2248) are on loan at the National Portrait Gallery, and John Gibson (1790-1866), whose famous *Tinted Venus* and *Hylas and the Water-Nymphs* (No. 1746) have a certain scholarly capacity, though they are not inspired by the best Greek models, and are not carried far enough, owing to a mistaken conception of Greek simplicity.

J. G. Bubb, who exhibited at the Royal Academy, 1805-1831, shows a rather charming freshness, combined with 'Neo-Grec' mannerisms, in his *Music* frieze for the old His Majesty's Theatre, fragments of which are now exhibited on the staircase at Millbank.

The earlier half of the nineteenth century was dominated by the prolific capacity of Francis Chantrey (1781-1841), who made his reputation by his portrait busts, but also executed many pretty and graceful monuments of children, *Sleeping Children* (Lichfield Cathedral), and the third quarter, from 1863 onwards, by that of Edward Boehm (1834-1890), a Hungarian, the mediocrity of whose bronze statues may be judged from his *Wellington* (Hyde Park Corner). Several sculptors of this period have, however, left more interesting works: James Wyatt (1795-1850), whose equestrian statue of *George III* (Cockspur Street) has an agreeably plain effectiveness; Samuel Joseph (exhibited R.A. from 1811, d. 1850), by whom is the vigorous *Samuel Wilberforce* in Westminster Abbey and the highly finished *Sir David Wilkie* (No. 1764) at Millbank; John Henry Foley (1818-1874), an Irishman, by whom there is a spirited *Outram* at Calcutta, an *Asia* on the Albert Memorial, and a *Sir Joshua Reynolds* (No. 1770) at Millbank, made the first breach in the dreary pseudo-classic

1752 THE SLUGGARD LEIGHTON

tradition, and Thomas Brock (1847-1922), who succeeded to his practice, carried on this revolt. He is represented at Millbank by *A Moment of Peril* (No. 1747) ; *Eve* (No. 1784) ; a full-length statue of *Gainsborough* (No. 2074) ; and an admirable bust of *Sir Henry Tate* (No. 1765).

Thomas Woolner (1825-1892), the Pre-Raphaelite Brother, who had shown promise of a revival of the genuine English tradition with Pre-Raphaelite intensity of feeling in bas-reliefs for the pulpit of Llandaff Cathedral and a design for a Wordsworth Monument, emigrated to Australia in 1852 to try gold digging, despairing of success in sculpture. After his return, though he executed some ideal figures such as *Godiva*, he developed mainly as a popular sculptor of portrait busts.

British sculpture in the latter half of the nineteenth century reveals two main influences : in the first place, that of the Elgin Marbles and the realization of the finer period of Pheidias in Greek Art ; and secondly that of contemporary French sculpture, which had already freed itself from the cold, classical convention. This emancipation, which originated with Carpeaux, was carried to England, after 1870, by his disciple Dalou, who, together with Lantéri and Legros, exercised a marked influence on English sculpture through their teaching at the Lambeth, South Kensington and Slade Schools.

1751 TEUCER THORNYCROFT

Their teaching was reinforced by the growing practice of studying in Paris, and Mercié, Barye, Fremiet, Falguière, Puech and Rodin have exercised influence successively on English sculptors from Swan to Tweed.

The work of Alfred Stevens has already been treated in connection with his painting. He stands alone in breadth of vision and superb mastery of the technique of his art, and in his capacity for uniting the finest realism with decorative effect.

Though he was working in England from 1844 to 1875 and held various teaching posts, it was only very gradually that his work became at all widely known, owing to the retired life he led. His success in winning the competition for the Wellington Monument, 1857, called attention to his work momentarily, but the long delays in completing the monument allowed public interest to flag, and until recently Stevens was comparatively little known, except to a limited number of sculptors. Some of these—such as Alfred Drury, Goscombe John and Derwent Wood—founded their art on the severer naturalistic side of Stevens's art, while others, led by Alfred Gilbert, Gilbert Bayes and Reynolds-Stephens have developed the decorative side, and this movement received an impetus from the success of Onslow Ford's Shelley Monument at University College, Oxford, in 1875.

1755 BOY AT PLAY W. G. JOHN

Out of these influences, and the general awakening to a more understanding appreciation of the finer phases of Greek and Italian Renaissance art, due to Stevens, Ruskin and Watts, and the comprehensive studies undertaken by many artists for the Westminster Competitions, there arose at last a group of sculptors, who, if not of the first rank, at any rate appreciated fine works, and produced dignified, scholarly figures, such as Leighton's effective, if slightly rhetorical, *Athlete struggling with a Python* (No. 1754), 1877, and *Sluggard* (No. 1752), 1885; and Hamo Thornycroft's *Teucer* (No. 1751) and *Artemis*.

E. Onslow Ford (1852-1901) was more in sympathy with the classicism of Alma-Tadema and Poynter, than with the severer classic spirit of Leighton and Watts (*The Singer*, No. 1753), and his *Shelley Monument*, as well as many small works, belongs to the Decorative School. C. L. Hartwell, a pupil of Ford and also of Thornycroft, is represented by *Dawn* (No. 2975) and *A Foul in the Giants' Race* (No. 2267); Harry Bates (1850-1899), who worked under Dalou at Lambeth and later under Rodin, gave promise in his *Hounds in Leash* (No. 1767), 1889, of work on a broader scale than his *Pandora* (No. 1750), 1891. This, with its refined skill and excessive delicacy, belongs to another tradition, initiated by the talented Alfred Gilbert, who appeared to

the contemporaries of his brilliant youth almost as a reincarnation of the Renaissance artist of universal genius. Gilbert developed Stevens's system of abstract curves, and after a very comprehensive training in London under Dalou, Lantéri and Boehm, and under Cavelier at Paris, he visited Rome and, fascinated by Benvenuto Cellini, produced his *Perseus* and *Icarus*, 1884 ; this 'heroic *genre*' combined with jeweller's work of involved design and polychromatic material, predominates in his work, and his inventive many-sided talent contributed not a little to the vogue of 'Art Nouveau.' His work is very inadequately represented at Millbank by a bust of *Watts* (No. 1949), a model for his *Eros* (No. 4176), and a small, vivacious head, *Mrs. Macloghlin* (No. 3039). Gilbert Bayes, *Sigurd* (No. 2739), also belongs to the Decorative School of Gilbert ; Sir George Frampton's work, which continues the tradition of Gilbert in its many-sided range, is only represented by the bronze relief portrait of *Charles Keene* (No. 1954) ; F. W. Pomeroy (1857-1924), trained at Lambeth and under Mercié in Paris, is represented by a small, skilfully carved nude in the manner of Puech, *The Nymph of Loch Awe* (No. 1759), and an earlier work, *Dionysos*, 1891 (No. 1762), in the late Hellenic manner of Onslow Ford.

Hamo Thornycroft's natural instinct was for classic work, but the influence of Meunier, whose *Hammerman* was exhibited in 1886, seems to have attracted him to more realistic subjects, such as *The Sower* and *The Mower* (Walker Art Gallery, Liverpool), and his later work has fallen in with the main English version of naturalism, with its pursuit of smooth, graceful contours and tranquil beauty. Henry A. Pegram, a pupil of Thornycroft, is represented by a large marble group, *Sibylla Fatidica* (No. 1945), and a bronze relief, *Ignis Fatuus* (No. 1756).

J. M. Swan (1847-1910), in addition to his paintings, executed admirable animal sculpture, influenced by Fremiet, but this is so far not represented at Millbank, though there are many of his chalk studies of animals (Nos. 2708-2781). There is, however, an excellent bronze of an *Indian Rhinoceros* (No. 1760) by Robert Stark, who, unfortunately, later abandoned sculpture.

Goscombe John, a pupil of Frith at Lambeth, who studied Florentine sculpture on the advice of Lord Leighton, is represented by *Boy at Play* (No. 1755), 1895, a carefully modelled realistic study, original in its pose.

Henry Hugh Armstead (1828-1905) in his work on the Albert Memorial and Colonial Office showed the genuine, if limited, taste prevailing in the 'eighties, as may be seen in his *Hero and Leander* (No. 2054) ; his *Remorse* (No. 1929), in its scale and melodramatic treatment is less happy.

The influence on English sculpture of three Frenchmen who taught in London, Lantéri, Dalou and Legros, has already been mentioned.

Edward Lantéri (1848-1918), who was assistant to Boehm, 1870-1890, and succeeded Dalou as teacher of sculpture at South Kensington, is represented by *Paysan* (No. 1905) and *The Sacristan* (No. 3219), characteristic examples of his vigorous modelling ; Jules Dalou (1838-1902), who came to England after the Franco-German War in 1870, and through his teaching at the Lambeth and South Kensington Schools exercised a powerful influence

1767 HOUNDS IN LEASH BATES

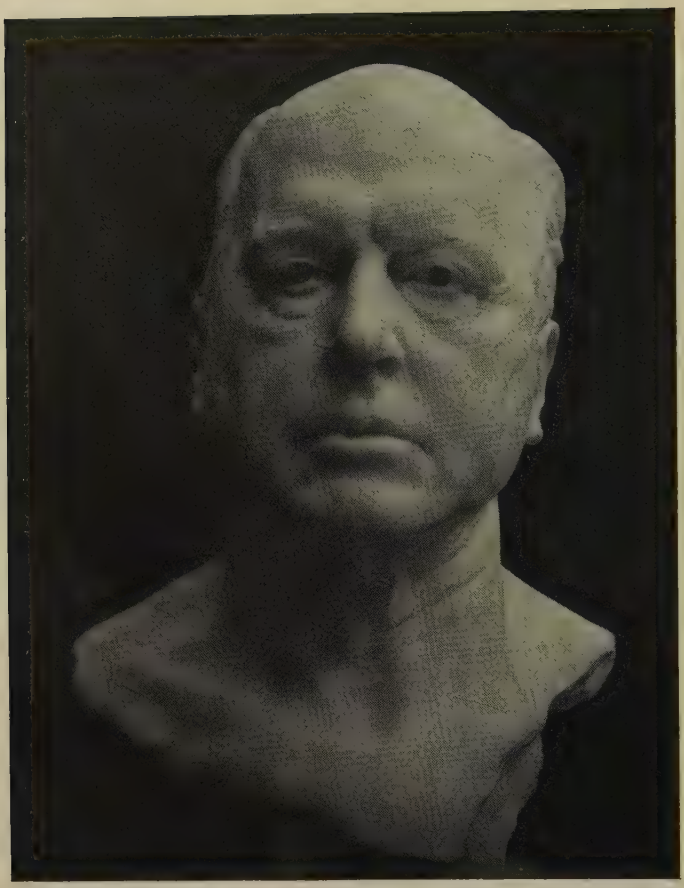
on most of the younger sculptors of the last quarter of the nineteenth century, impressing on them a research for structure and movement, in place of a superficial classical convention, is represented by *Maternité* (No. 3052), which is redeemed from academic insipidity by genuine tenderness of feeling, by *La Paysanne* (No. 4002), and by the *Head of Legros* (No. 3610), a characteristic example of his vigorous work.

Legros' interesting essays in sculpture, of which, perhaps, the finest is a female torso in bronze, are only represented by two masks (Nos. 3608 and 3609), and some of the admirable medals he produced, following the best tradition of fifteenth-century Italian work (No. 2899).

Alfred Drury, after having the Stevens tradition instilled into him by Moody at South Kensington, followed Dalou to Paris, and assisted him there from 1881-1885, and later worked for Boehm ; besides modelling busts, he has done much dignified sculpture applied to architecture (War Office), as well as ideal busts, such as *Griselda* (No. 1757) ; his work is distinguished by a research for beauty rather than marked realism.

There are several ideal female figures by pupils of Lantéri or Dalou at Millbank : *The Bather* (No. 3030), by Alfred Toft ; *Ariadne* (No. 2265), by Harold Parker, an Australian sculptor ; and *The Girdle* (No. 1766), 1898, and *The Springtide of Life* (No. 1928), 1903, by W. R. Colton (1867-1921) ; Alfred Turner, who studied both at Lambeth and under Bates, shows delicacy of modelling combined with much refinement in the slightly primitive type of his *Psyche* (No. 3630). F. Derwent Wood (1871-1926), who worked under Lantéri, Legros and Brock and also in Paris, thus gaining very wide experience, showed the influence of Stevens in his *Fates*, and some affinity with Gilbert in his *Icarus*, but, later, French influences predominated in his *Atalanta* (Manchester) and *Psyche* (No. 3451) ; he excelled the sharp characterisation of his bust portraits, such as *Henry James* (No. 2976).

Bertram MacKennal, an Australian, trained chiefly in Paris, shows an elegant brilliance in *Diana* (No. 2266), but a more imaginative aim in



2976 HENRY JAMES WOOD

Earth and the Elements (No. 2140), where he follows Rodin, though with more symmetrical intention, in working inwards to the subject and leaving the marble matrix uncarved, when the conception has been sufficiently revealed.

Clever small works by some of the younger sculptors may be noted, such as a bronze mask, *Androdus* (No. 3449), by W. Reid Dick ; the *Critic* (No. 3220) by C. Webb Gilbert ; and some small bronzes deriving from Rodin (Nos. 3005 and 3188), by Charles Ricketts, a painter who, in the Renaissance tradition, also practises the other arts.

J. Havard Thomas (1854-1921) stands out by reason of the exquisite refinement of his modelling. Taking up the tradition of antique art just at the happy moment of Roman homage to Greece, which we find in some of the Pompeian bronzes, his single figures, particularly *Lycidas* (No. 2763) and *Thyrsis* (No. 4202), with their sense of the material—molten bronze cooled into restrained form—have more than a little of the self-justification of Greek figures, and with their lyrical, haunting sense of the arrested movement they are far removed from the set studio pose of the model.

He has been accused of copying his models too closely, but while meticulously veracious, there is always the subtle selection of a refined taste

2763 LYCIDAS THOMAS

in his statues. Though possibly lacking the big imagination, requisite for large, concerted monumental groups, the variety of his range is well shown at Millbank by the exquisitely delicate shallow relief, *Cow and Calf* (No. 3639), and the accomplished style of his bust of *Mrs. Wertheimer*, while his careful and delicate drawings for his sculpture are well illustrated in Nos. 3184 and 3640. As Teacher of Sculpture at the Slade School (1911-1921) he exercised a most valuable influence on the rising generation through his unequalled knowledge of the technical processes of his art, as well as by his own fine achievements.

Jacob Epstein, the most outstanding talent amongst the younger men, is perhaps at his best as a brilliant modeller, reminding one of Bernini; his rough textures in bronze are at the opposite pole to Havard Thomas's exquisitely finished patina—as different as Mancini's paint from Whistler's—but they are the appropriate expression of his forcible vitality, and his power of seizing characteristic and expressive poses in his busts is unrivalled. His work in portraiture is well represented in the early *Head of a Girl* (No. 3187) and the rather later *Nan* (No. 3646), while the *Kramer* (No. 3849) shows his recent work.

C. S. Jagger has expressed a personal experience of the trenches in vigorous figures of the ordinary soldier, in his khaki and with all his

3849 KRAMER EPSTEIN

accoutrements, for various war memorials. These combine first-hand observation with force and genuine feeling. He is represented at Millbank by his most important bronze relief, *No Man's Land* (No. 1354), in which the tragedy of the trenches is rendered with poignancy, but with reticence.

A movement fraught with the best augury for a natural revival of indigenous English sculpture has been initiated by Eric Gill; advancing by a natural step from the cutting of perfect lettering, he has begun to cut small stone figures and simplified reliefs, such as the *Stations of the Cross* (Westminster Cathedral) and the *Crucifixion* (No. 3563), and has gathered round him other young stone-cutters. Without possessing, perhaps, as yet, any searching structural knowledge of anatomy, Gill and his pupils, by their practical knowledge of the craft of stone-cutting and their determination to achieve a veracity of emotion, as intense as that of the Pre-Raphaelites, should revive—if that is possible under modern conditions—the best native tradition of English sculpture. Some interesting attempts to apply cubism to sculpture, to which it is not *prima facie* unsuited, are being made by Frank Dobson and other young sculptors, which are only represented, as yet, by *Head of Osbert Sitwell* (on loan).

SECTION XII

BALCONY

BLACK-AND-WHITE

There is no Print Room at Millbank, and, in view of those already existing at the British Museum and South Kensington, the creation of one and the attempt to form anything like a completely representative collection of Black and White would be an unjustifiable expense and duplication. At the same time the Trustees possess a certain number of drawings and etchings, chiefly through gifts, and by means of these and loans some of the outstanding phases of work in Black and White by British artists, particularly in the case of artists who, like Wilkie, Whistler, Strang and Cameron, are distinguished both as etchers and as painters, are represented in the Bays of the Balcony.

Bay I. Earlier Draughtsmen: Gainsborough, Alexander Cozens, Rowlandson.
Bay II. Earlier Etchers: Wilkie, Geddes, Dyce.
Bay III. Earlier Wood-Engravers: Bewick, Blake, Calvert and Palmer.
Bay IV. Drawings and Wood-Engravings for the Book Illustration of the 'Sixties.
Bay V. Drawings by Charles Keene.
Bay VI. Drawings and Wood-Engravings of the 'Nineties: Beardsley, Ricketts, Shannon, Pissarro, Sturge Moore and Housman.
Bays VII., VIII. and IX. Later Etchers: Whistler, Seymour Haden, Legros, Strang, Holroyd, Cameron and Muirhead Bone.

I. Drawings

THE English instinct for tackling jobs directly accounts, possibly, for the comparative scarcity of drawings, beyond the merest workman's sketches, until quite recent times; English artists did not usually plan out their works before beginning on the canvas, like the great painters on the Continent, and the figure painters have left but a slender record in drawing.

In the eighteenth century Gainsborough and Rowlandson, almost alone in figure subjects, stand out pre-eminently as draughtsmen; Gainsborough had the true draughtsman's gift for conveying character and movement and, in landscape, vibrating light and shadow, with the utmost economy of means, and Rowlandson failed to drown his fine sense of form and gesture under the rough horse-play of his contemporary caricature. Hogarth drew finely, but most of his drawings are blocked-out plans for his oil paintings: Reynolds produced little but rough scribbles, and Romney was a curiously poor draughtsman, when one considers the good design of his oil paintings; Hoppner was skilful, but imitated Gainsborough, and Lawrence's facile gift needed the aid of colour. Downman's small portraits, however, may be reckoned as drawings, for their colour is mere tinting, and their excellence lies in the pure classic outline of their contours. Wilkie drew admirably, and many of the earlier nineteenth-century painters, such as Landseer, who occasionally drew animals almost as well as Rubens, though they apparently regarded their drawings merely as studies for their paintings, reveal more taste, as we understand it, in their drawings than in their final works, on which they lavished a glossy over-finish.

Amongst the landscape painters, Turner left many thousand drawings, but most of the pencil and chalk studies are the merest outlines, done with an eye to his paintings, and it is his colour notes, chiefly, that have intrinsic value ; his early studies of architecture, however, have an exquisite delicacy and feeling for Gothic art. In this branch of art he was followed by Prout, Callow, Holland and Ruskin.

The landscape painters, on the whole, left a better record than the figure painters, particularly Wilson, Alexander Cozens, Girtin, Constable, and Cotman, in his magnificent monochrome sketches like *Breaking the Clod* and *The Centaur* (British Museum), and in his studies for architectural etchings (Nos. 3327-3332).

John Leech (1817-1864) had a certain grace and skill in design, and was admirably adapted to depict the insular, uncultivated middle-class that accepted the 1851 Exhibition as a British Parthenon, but he belonged to the earlier generation of sentimental caricaturists, such as George Cruikshank, the illustrator of Dickens, and ' Phiz ' (Hablot K. Browne). His first cartoon, *Wellington and the Clown*, appeared in 1843 in *Punch*, to which he contributed 3,000 drawings and cartoons between 1841-1864 ; in 1844 he illustrated the *Christmas Carol* for Dickens, and in 1847 *The Comic History of England*.

The full importance of drawing was emphasized through Alfred Stevens, who equalled the great Italians in the superb mastery of his endless designs for his groups of sculpture and mural paintings (Gallery XVIII), and the Pre-Raphaelites contributed to raising the status of the drawing by the intense, personal observation and emotion thrown into their studies for paintings illustrating poetry and history ; Millais, in his drawings, occasionally rivals Rembrandt's ability to obtain the utmost expressiveness by means of the simplest outlines, while Madox Brown, Rossetti and Burne-Jones revived the decorative sense in drawing. The Birmingham Gallery contains the finest public collection of the drawings of Madox Brown, Millais, Rossetti and Burne-Jones, but those shown on the screens (Gallery IV) give some idea of their beauty and originality.

The drawings for the illustrations of the books and periodicals of the 'sixties followed, those by Keene (Nos. 2446-2470), Boyd Houghton (Nos. 3615 and 4044-5), Sandys, Walker and Pinwell being the most notable.

John Tenniel (1820-1914) is eminently a man of the 'sixties, though he represents the survival of the academic type in contradistinction to the Pre-Raphaelitism of one group and the romantic naturalism of a still larger section. His cartoons for *Punch* maintained an unfailing standard of dignity, while his illustrations to Lewis Carroll's *Alice* books, which are as humorously charming and as distinctively English as Gilbert and Sullivan's operas, have endeared him to more than one generation.

The 'nineties produced their own able, decorative draughtsmen—Beardsley, Shannon, Ricketts, Housman, Pissarro, Sturge Moore, and Strang, who owed much to German mediaeval woodcuts and to the Pre-Raphaelites, while Edmund J. Sullivan is, perhaps, best known for his admirable illustrations to books, such as *Sartor Resartus* and the *French Revolution*.

STAIRCASE AT SOMERSET HOUSE [LOAN] ROWLANDSON

Current journalism also has thrown up gifted draughtsmen, such as Phil May and H. M. Bateman. Philip May (1864-1903), beginning in an architect's office and as a scene-painter at Leeds, executed caricatures of strolling actors as advertisements; in 1883 he came to London, and succeeded in getting caricatures accepted by *Society* and *St. Stephen's Review*, and in 1885 he joined the staff of the *Sydney Bulletin* and went to Australia, where he developed his long, massive line; returning to Europe in 1888, after some study in Paris, he began the issue of his *Winter Annuals*, 1892-1903, and in 1895 joined the staff of *Punch*.

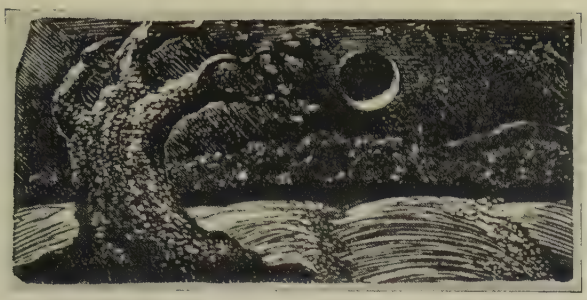
Finally Muirhead Bone has extended the field of architectural draughtsmanship, while the instruction at the Slade School under Professors Poynter, Legros, Brown and Tonks, inspired by a reverent admiration for the draughtsmen of the past, has produced its effect in a school of contemporary draughtsmen headed by Augustus John in figure drawing.

3970 ZEBRA BEWICK

II. Wood-Engraving and Book Illustration

England has a distinguished record in the revival of the art of wood-engraving, which had reached a low ebb at the end of the seventeenth century, largely owing to the popularity of copper engravings. The mediaeval craft of wood-engraving, used with such admirable effect to reproduce the designs of Holbein and Dürer, had consisted in a laborious cutting away of all the wood of the block, except the lines intended to print black ; this was done with a knife, held like a pen and drawn toward the craftsman, and the blocks consisted of planks of comparatively soft wood, cut along the grain.

Thomas Bewick (1753-1828), born near Newcastle, won a prize of the Society for the Encouragement of Arts in 1775 with five engravings to illustrate Gay's *Fables*, having just completed his apprenticeship with a Newcastle general engraver, Ralph Beilby ; Bewick began to employ hard blocks of boxwood, cutting across the grain, and used the graver like the line engraver on metal, pushing it away from him ; he made far more use of white line, obtaining effective blacks by leaving spaces of the block untouched so that they printed solid black, instead of trying to obtain complicated ' colour ' by cross-hatching ; he thus inverted the effect of wood-engraving, giving the emphasis to the whites, as against the black outlines of the earlier methods, and obtained lightness of effect. His engravings of animal subjects were accurately observed and full of charm (*Zebra*, No. 3970), and his *English Quadrupeds*, 1790, and two series of *English Birds*, published



3866 PASTORAL BLAKE

separately in 1797 and 1804, met with deserved popularity ; he left several able pupils, his brother John and his son Robert, Charlton Nesbit, Luke Clennell and William Harvey, many of whom had also worked as engravers on copper, and combined the effects of white line and black line.

Dr. Thornton, when employing wood-engravers, such as Bewick and Thurston, to illustrate his school *Virgil* (1812), fortunately happened upon William Blake, who executed twenty drawings to illustrate Phillips's *Pastorals*, introduced by Thornton into his course of *Virgil Reading*. Blake cut seventeen blocks himself (No. 3866), and, though quite inexperienced, by his vigorous, imaginative use of the craft he recalls the finest traditions of earlier wood-engraving. These engravings, issued first as a supplementary volume in 1814, were incorporated in the 1819 and 1821 editions, when they were increased to 230 in number.

Blake himself engraved no more blocks, but his example served as an inspiration for the black and white work of his disciples, Samuel Palmer (1805-1881), especially in his Shoreham period, between 1826 and 1833, *The Bright Cloud* (No. 3312) and Nos. 3698-3700 ; Edward Calvert (1799-1883), *The Cyder Feast* (No. 2885) and *The Bride* (No. 3693) ; and George Richmond (1809-1896), *The Robber* (No. 3692) and *The Shepherd* (on loan).

As a result of Bewick's example and training, there arose a school of skilled craftsmen reproducing the designs of others, amongst whom may be mentioned W. J. Linton, W. L. Thomas, the originator of the *Graphic*, J. W. Whymper and Edward Whymper, Joseph Swain and the brothers George and Edward Dalziel. When the opportunity arose in the 'fifties and 'sixties, owing to the demand for illustrations, which, unlike metal engravings, could be set up with the type, these engravers were able to render adequately the inspired designs provided by a group of born illustrators, who by singular good fortune happened to synchronize with this public demand.

The illustrations by Cruikshank, 'Phiz,' Leech and Thackeray to the novels of Dickens, Ainsworth, Lever and Thackeray had possessed considerable merit and humour, though without either the virility of Hogarth or the coarse vigour of Rowlandson ; but, " with one eye on the fashion-book and one on the grotesque," these artists relied on caricature rather than character drawing, sentimentality rather than emotion, and their draughtsmanship is often slipshod.

2885 CYDER FEAST VERT

The bulk of the fine illustrations by the men of the 'sixties appeared in serial publications, since the large and calculable circulation of these alone allowed of the cost involved. The great vogue of wood-engraved illustrations, beginning about 1855, was largely due to the establishment of a modest form of mass production in regular factories; skilled workmen executed the engravings under the expert supervision and responsibility of these practical engravers, who were often artists themselves of more than average ability.

The Penny Magazine, started in 1832, and other publications by Charles Knight, and, later, *Punch* (1841) and the *Illustrated London News* led the way to pictorial weekly papers. *The Art Journal* (at first called *The Art Union*), started in 1851, was followed by *Once a Week*, 1859, *The Cornhill Magazine*, 1860, and *Good Words*, 1860.

With the publication of *Once a Week* in 1859 came the earliest attempt to provide a magazine with original illustrations by the best living artists, who were ranked as high as its writers; Rossetti, who even thus early appreciated Blake's genius, translated his own emotions in regard to Tennyson's *Palace of Art* into beautiful and decorative form, and Millais and Holman Hunt caught his inspiration. This remarkable development of book illustration between 1850 and 1875 owed much both to the influences of Dürer and the Florentine engravers and to Bewick, whose tradition was handed on through Harvey, Mulready and Maclise. Lasinio's outlines of the Pisa Campo Santo paintings and Rethel's engravings, *Death the Friend* and *Death the Avenger*, influenced the Pre-Raphaelites, and they, particularly Rossetti, in turn added decorative effect and veracity of detail to wood-engraving, while Millais' strong feeling for genuine domestic poetry stamped the school with a restrained, dignified sweetness and nobility of sentiment.

The work of Menzel, whose *Frederick the Great* with 500 illustrations was published in English by Kügler in 1844, had some influence on Keene,

3971 MAIDS OF ELFIN MERE ROSSETTI

Mahoney and Walker, but the majority of the English book illustrators do not seem to have been familiar with his work. The few early etchings by Holman-Hunt (No. 2422) and others in *The Germ* were produced in a dry style like engravings, and really belong to the poorer, earlier school of the ' Etching Club,' but the revival of etching under Méryon, Whistler and Haden had valuable reactions also on the wood-engraving of the time. Apart from Rossetti, Holman-Hunt, Madox Brown and Millais, the chief illustrators of the 'sixties were Boyd Houghton, Sandys, Arthur Hughes, M. J. Lawless, Thomas Morten, Charles Green, Fred Barnard, J. D. Watson, J. Mahoney, W. Small, J. Tenniel, Paul Gray, John Gilbert, Frederick Leighton, and rather later G. J. Pinwell, Frederick Walker, J. W. North, Poynter, Whistler and Burne-Jones.

A truly great artist, whose draughtsmanship was made known to the public through wood-engraving, was Charles Keene (1823-1891), a type of the English temperament at its best—devoid of intellectual theory, yet instinctively right in all he felt impelled to draw ; with small emotional range and shy of ideas, he accepted the current coin of contemporary jokes of no high order of wit, but by instinct he worked out an exquisite study of

2467 TWO FIGURES KEENE

humours, not caricatured, but intimately veracious, on Pre-Raphaelite lines. He lacked the fancy and imagination requisite for book illustration, but he fixed the actual figures he could see in his Bohemian life with an inspired intensity of accurate observation and beautiful sense of style. He admired the perfection of Menzel's draughtsmanship, and felt in it a concentration lacking in British work, and he learnt to modulate his own strictly exact drawing, which was a little stiff at first, so as to give his figures breadth, motion and accent, with absolute economy of suggestive insistence and slightness of stroke.

Walter Crane (1845-1915) seized the chance of children's books to display a happy combination of fancy and decorative effect (*The Baby's Opera*, 1877); while Randolph Caldecott (1846-86), a Manchester bank clerk, who had a gift for portraying hunting subjects, in 1872, after training under Poynter at the Slade School and under Dalou, drew for *Punch* and *The Graphic*, and in 1878 began his series of delightful illustrations for children's books, such as *Elegy on a Mad Dog*, 1879, and *Sketch Book*, 1883; Henry Holiday achieved a classic in his illustrations for *The Hunting of the Snark*, by Lewis Carroll, 1876, and Kate Greenaway (1846-1901), a fellow-pupil with Lady Butler (Elizabeth Thompson) and Helen Allingham at the Slade School, designed charming illustrations for children's books, printed by Edmund Evans, beginning with *Under the Window* about 1880.

4011 PRODIGAL SON MILLAIS

The development of photography, which had been so valuable at first in recording the artist's drawing done on the wood block before it was cut to pieces by the engraver, and also in enabling the artist to do his design on paper, so that it could be photographed on to the block, at length produced the photo-engraving which, by its economy, quickness, and perfect facsimile of the artist's design, undermined the general use of the craft of the wood-engraver. At the same time, the noble quality of the wood-engraved line found a happy retreat in such private presses as the Kelmscott, the Vale, and the Eragny Press, towards the close of the nineteenth century, and more recently the vivid quality of painter-like woodcuts designed by the engraver has been much developed, especially in France, but also by a school of young artists in England, amongst whom Eric Gill, John Nash, Gwendolen Raverat and Ethelbert White are prominent, while quite recently original line-engraving has been revived by Stephen Gooden.

The 'nineties, which inherited the aestheticism of Rossetti and Burne-Jones and the scholarly craft of Crane and Morris, and combined with these Japanese and many diverse influences in their cultivated decadence, produced various enterprises and art periodicals, such as *The Hobby Horse*, *Yellow*

BLACK NIGHT [LOAN] BEARDSLEY

Book, Pageant and *Quarto*, and groups of illustrators with sympathetic aims gathered round each of these nuclei.

Laurence Housman (Nos. 3876-7) carried on the succession from the 'Sixties, and by his illustrations for *Jump to Glory Jane*, 1890, and *Goblin Market*, 1893, gave it a striking personal development, while Charles Ricketts (Nos. 3997-4001), Charles Shannon, T. Sturge Moore and Lucien Pissarro (Nos. 3852-57), with *The Dial*, 1889, and *The Pageant*, and the reticent illustrations in the beautiful books produced by the Vale Press, 1891, and the New Vale Press, 1897, formed an outstanding group of book-illustrators with full knowledge of the achievements of past epochs from that of Dürer to Blake, Calvert, Morris and Burne-Jones, and an exquisite eclectic taste.

Aubrey Beardsley (1872-1898) began to publish sketches as a precocious boy at the Brighton Grammar School, 1888. Encouraged by Mr. Aymer Vallance and Mr. Joseph Pennell, he resigned his clerkship in the Guardian Fire Office and studied under Professor Brown at Westminster, and began his series of illustrations to the *Morte Darthur*. Both Burne-Jones and Puvis de Chavannes appreciated his work, which was marked by extreme economy of means and thoughtful, disciplined invention. In 1893 the *Studio* published an article on his work that brought him notoriety. His illustrations to *Bon Mots, Salome, The Rape of the Lock* and *The Savoy* and *Yellow Book* followed. His latest works, executed when he was dying of consumption, were the *Book of Fifty Drawings, Volpone* and *Mademoiselle de Maupin*. Beardsley possessed an exquisite sense of beauty and real if somewhat sinister imagination ; he happened to live at a moment of decadence in art and literature and his own ill-health increased such morbid fancies, but he was thoroughly in earnest in his pursuit of beauty, and possessed rare feeling for line and design, though the eccentric proportions and mannerisms he adopted indicated an art blazing out with the phosphorescence of decay ; and the vogue of 'Art Nouveau,' which spread over Europe, finding more adherents on the Continent than in England, was due in some degree to his fantastic genius, as well as to Alfred Gilbert.

4052 LADY OF SHALOTT HOLMAN-HUNT

III. Engraving on Metal

Original line-engravers, designing with the graver on metal, like Mantegna, have never appeared in English art, and the use of line engraving to copy the paintings of others with patient exactitude has not appealed greatly to English artists, though there has been a certain number of great line engravers, such as William Faithorne (1616-1691) and his son William Faithorne jun. (1656-1701 (?)), Sir Robert Strange (1721-1792), William Woollett (1735-1785), who excelled in the rendering of Wilson's landscapes, and William Sharp (1749-1824), but the art of line engraving gradually decayed during the nineteenth century, and it had always made less appeal to English tastes than mezzotint, where the quality of paint is more closely reproduced. This art, invented by Ludwig von Siegen, was communicated by him to Prince Rupert, who used it with breadth in *The Great Executioner*, and Sir Christopher Wren may have learnt the process from him ; Abraham Blooteling (1634-1700 ?), who lived in London after 1672, first developed the full possibilities of the method in such plates as his *Monmouth*, but the earliest English mezzotint is a portrait of Charles II by William Sherwin, 1669 ; John Smith (1652 ?-1742) devoted himself to reproducing Sir Godfrey Kneller's portraits, scraping 138 plates ; George White and the John Fabers, father and son, were the best-known mezzotint engravers during the first half of the eighteenth century ; but the art was falling into neglect, when Thomas Beard migrated to Dublin and started a school of able Irish

4026 SPRING DAYS WALKER

engravers, amongst whom were Richard Houston (1721-1775), John Brooks, (died *c.* 1760), and James MacArdell (*c.* 1728-1765), who was one of the best mezzotinters, and produced 200 plates—37 after Reynolds—before his death at the early age of thirty-seven. The finest English mezzotinters arose during the last thirty years of the eighteenth century, inspired by the standard set by these Irishmen, the most distinguished being J. Finlayson, W. Pether, John Watts, Philip Dawe, Jonathan Spilsbury, Valentine Green, John Jones and John Raphael Smith. After the eighteenth century the art of mezzotinting declined, costume becoming, under French influence, less picturesque. The practice of engraving on steel or coating copper plates with steel gave less soft and rich impressions, and pure mezzotinting was more mingled with etching, Samuel Cousins using the two processes equally.

Mezzotint was best suited for the reproduction of figure subjects, particularly portraits with the broad modelling of Lely, Hogarth, Reynolds, Raeburn and Romney ; it suited Gainsborough's ethereal charm of colour and brushwork less well, and also landscape, though Earlom reproduced Hobbema successfully, while the prints of Turner's *Liber Studiorum* and David Lucas's mezzotints after Constable were personal achievements of great distinction.

2472 ARTIST'S MOTHER GEDDES

IV. Etching

Rembrandt is the great founder of etching as a pure and separate art, though the slightly older men, Van Dyck, Claude, Callot and Hollar, have all their share in that wonderful triumph of the needle in the seventeenth century.

In British art Rembrandt's feeling for the finest qualities possible in etching found worthy disciples in two Scotsmen, David Wilkie (1785-1841) and Andrew Geddes (1783-1844). Wilkie left fourteen plates, and his work is well represented at Millbank by eight plates in various states (Nos. 2271-2278) ; Geddes etched forty plates—*The Artist's Mother* (No. 2472) is a good specimen, but his landscape dry-points reveal some of his most original work. William Dyce (1806-1864) also etched a few plates, *Old Woman* (No. 3463) being an admirable etching in the Rembrandt manner. The efforts of these Scottish artists to revive and domicile etching in Britain unfortunately ran out in the foundation of the Etching Club, a loosely connected band of painters, who used the needle to illustrate anecdote without any fine appreciation of line.

In England we find etchers amongst the artists of the Norwich School ; John Crome (1768-1821) etched, modelling his work closely on Ruisdael's. His etchings have the true etcher's feeling, but are somewhat thin and hard, lacking contrast and richness of tone.

John Sell Cotman (1782-1842) also produced many etchings for illustrations to architectural works, but made no attempt to do more than use etching as a convenient and faithful means of reproducing drawings of antiquarian and architectural records. Both Crome and Cotman used soft-ground etching also, as an alternative for lithography in rendering a pencil or chalk line.

2274 SEDAN CHAIR WILKIE

Turner used etching as a foundation for his *Liber Studiorum* plates, subsequently mezzotinted by himself or other engravers, and the outline states, before any mezzotinting appears, have great charm of drawing and composition, and, in addition, a feeling for pure line which is rare in the English school, as may be seen in his *Windmill and Lock* (No. 17), *Loch Fyne* (No. 35), and *Stork and Aqueduct* (No. 83), but his etched work is derived from the engravings of Claude's *Liber Veritatis* and not from the Rembrandt tradition, and for nearly half a century original etching fell into neglect in England.

Its revival after 1850 was due to a variety of causes, chiefly emanating from Paris. Reproductive etching was raised to the highest point in France from 1849 onwards by Félix Bracquemond (1833-1914) with his *Erasmus* after Holbein, and *Turnier* after Rubens; and Jules Jacquemart (1837-1880), an exquisite translator of the form and quality of precious objects, who exhibited at the Salon from 1861 until his health gave way. Bracquemond also did original etchings, such as *Le Haut d'un Baillant de Porte* and *Margot la Critique* and made Whistler's acquaintance in the Louvre, while drawing the *Erasmus*.

2426 BLACK LION WHARF WHISTLER

Meanwhile Charles Méryon (1821-1868), the son of an English physician and of an opera dancer, having had to abandon painting owing to colour-blindness, had devoted himself in solitude to a weirdly imaginative rendering of the streets of Paris during the sane intervals of a life which ended in a madhouse, and Charles Jacque, the painter and friend of J. F. Millet, had popularized etching by his subjects of peasant life.

Into the midst of these influences, in 1855, came the young American, J. M'Neil Whistler, who had worked as an engraver in the American Coast Survey, and he soon inspired his doctor brother-in-law, F. Seymour Haden (1818-1910), who had already, as early as 1843-44, printed six Italian plates, to a fresh pursuit of the art. This resulted in a total of 259 plates by Seymour Haden, half of them etched between 1858 and 1870 ; a set of twenty-five *Etudes à l'Eau forte* were published in Paris in 1865-66, and in later life, after 1877, he worked much in Dorset and in Spain with Sir J. C. Robinson, by whom are *Corfe Castle* and *Newton Manor* (Nos. 2442 and 2443). Amongst Seymour Haden's best works are : *Thames Fishermen* (No. 11, Harrington Catalogue) ; *Shere Mill Pond* (No. 38, Harrington Catalogue) ; *Breaking up of the Agamemnon* (No. 145, Harrington Catalogue) ; while the *Rotherhithe*, 1860, and *Battersea Reach* (No. 2427), 1863, are good examples of his earlier work, which was in sympathy with Whistler's. Seymour Haden did much to advance original etching, both by his work and writings, and by founding in 1880 the ' Society of Painter-Etchers,' an association of etchers, which originally was to include only those who invented the designs for their own plates, but now admits artists who reproduce the works of others.

Whistler settled in England in 1859, and soon induced Fantin Latour and Legros to follow him. He published his French Set (12) in London in

BORD DE LA RIVIÈRE [LOAN] LEGROS

1859, while working at his Thames Set (16) issued in 1871, and about 1860 executed some vigorous dry-points. In 1880 and 1886 he published his Venice Sets of (12) and (26), following them by some Dutch etchings.

Whistler's etchings, from the first, showed delicacy and precision of line and an unerring sense of composition. Some traces of the Coast Survey engraver's training, apparent in the *Little French Set* of 1858, quickly yielded to the more personal originality of etchings like his *Saverne,* but he still regarded nature in outline, with some filling in to indicate textures and surfaces, in his *Black Lion Wharf* (No. 2426) and *Rotherhithe,* which reveal an almost Pre-Raphaelite definition in the cranes and other objects, while the paper is left blank in between. In his Venice etchings Whistler realized that, if space is to be represented, either the foreground or the distance must be sacrificed, and he chose the solution which Ruskin praised Turner for adopting ; he rendered the foreground firmly, but while not blurring, omitted much of the detail, and so secured the effect of space in his distance.

Whistler's work has thus great variety owing to the continuous development of his own mind, and this is an uncommon quality to find in etching, and places him in a rank second only to Rembrandt, while it makes a large collection of his work necessary, if his full achievement in etching is to be studied.

From the strong personal influence of Haden and Whistler, a school of original etchers grew up in England, amongst whom may be mentioned Edwin Edwards (1823-1879), who etched 371 plates, often working with Whistler, and M. White Ridley (1837-1888), who studied in Paris, 1862, and exhibited admirable etchings, *High and Dry* and *The High Level Bridge, Newcastle-on-Tyne,* at the R.A. that year, and *Orange Wharf* in 1873 ; and Sir Frank Short (*Rye Pier,* No. 2430), who, besides original etchings, has revived the vogue of reproductive mezzotint and aquatint engraving after Turner, Crome and Constable, and has taught with much acceptance, owing to his wide knowledge of technique and scholarly workmanship.

3974 TURKISH FORT CAMERON

Alphonse Legros (1837-1911) was a prolific etcher ; his landscapes are marked by a severe taste, and, being also a figure artist, he was valuable in the British School. In variety of methods and subject-matter he stands alone, and his finest work—both in landscape, portrait and figure subjects—has rarely been excelled ; but in his later years a very selective formula, particularly in landscape, tended to a slightly dreary sameness of effect, and gave his original etchings something of the air of reproductions.

Legros' influence as a teacher at the Slade School had its results in the etchings of William Strang (1859-1921) and Charles Holroyd (1861-1917), whose work is well represented at Millbank (Nos. 3345-3350) ; Holroyd showed most originality in rendering in bold outline the forms of mountain scenery, but he caught from Legros a sense of the nobility of Italian art, and this feeling is manifest also in the best work of Strang, whose portrait etchings are the best which have been done in England since Van Dyck's day (No. 3968) ; his knowledge of figure drawing gives a welcome variety to his work, and such scenes of contemporary life as his *Salvation Army* (No. 3969) and *Hyde Park Orators* show exceptional invention and vitality.

The influence of Whistler counted for so much in the formation of the short-lived Glasgow School of painting that it is not surprising that out of this school came two outstanding etchers, D. Y. Cameron and Muirhead Bone, though Méryon is the common influence on them both in their architectural compositions.

Cameron, in his landscapes, principally of Scottish hills and lochs, has invented a fascinating formula, which expresses the lean shapes of his native hills with a classic severity of means and a moving expression of mood. *Turkish Fort* (No. 3974) shows yet another side of his work.

Muirhead Bone shares with Cameron his delight in architecture, and adds to it a more whimsical and lively sense of the life of the streets, and of the odd, unexpected compositions which the scenes of the demolition and

2429 DEMOLITION BONE

construction of buildings afford, and, in addition, he has etched many plates in the realm of pure landscape ; practically his entire work is in dry-point. (*Demolition of St. James's Hall,* No. 2429).

Thus Scotland has revived the pre-eminence in etching it had in the days of Wilkie and Geddes, and it is still producing younger men of talent, such as James McBey, who obtains his effects with utmost economy of means.

Frank Brangwyn, at the opposite pole to Sir Frank Short, aims at decorative pictorial effect with a vigorous, somewhat coarse technique and large scale, and achieves unquestionable effectiveness in such plates as the *Breaking up of the Duncan.*

Augustus John might have gone very far in etching had he devoted more time and interest to it, for his admirable draughtsmanship gives him an exceptional advantage, and he has etched a series of small portraits which show the qualities that make him an outstanding figure in English art to-day.

SECTION XIII

GALLERIES VI-X AND XXX

TURNER

THE Turner Collection is hung apart, in the special galleries provided by the generosity of Sir Joseph Duveen, and Turner's work, therefore, is here treated separately from that of the other English landscape painters, but this is of little consequence, owing to the fact that Turner, though in full activity throughout the first half of the nineteenth century, stands curiously apart from his contemporaries in the splendid isolation and universality of his genius. He cannot be regarded as self-contained, for he studied and even deliberately set himself to rival British artists like Wilson, Cozens, de Loutherbourg and Crome, as well as foreigners like Titian, Ostade, Van de Velde and Claude : yet he had remarkably little direct following, and founded no school. Some relations he had with the Scottish parson-painter, Thomson of Duddingston, with whom he stayed in 1822, and he exercised a not very salutary influence on Cotman and Danby, while the strong colour and stippled method of his water-colours affected the practice of artists in that medium, not entirely to advantage. Apart from these and some frank plagiarists such as James Webb, contemporary British painters were curiously little affected by the genius of Turner, though the impetus toward Impressionism which came later through France, may be attributed indirectly to him.

Joseph Mallord William Turner was born on April 23, 1775, at Maiden Lane, Covent Garden ; his father, a barber, came from Devonshire ; his mother died insane, and Turner probably owed to her his eccentric genius ; from 1785 until 1789, when he entered the Academy Schools, he worked under various masters, chiefly architectural draughtsmen, including Thomas Malton, and by 1793 he was launched upon his early career as an itinerant, topographical draughtsman for engravers. The first engraving from one of his drawings, *Rochester*, appeared in the *Copper Plate Magazine* in 1794. His early works are surprisingly amateurish, and at first he followed somewhat timidly and carefully in the wake of other topographical draughtsmen. He made the acquaintance about this time of Dr. Monro, at whose hospitable house he met Girtin, Varley, and later Cotman, and copied drawings by the Old Masters, and the recent Italian and Swiss drawings of J. R. Cozens, which enlarged his outlook, and about 1797, in conjunction with Girtin, he evolved a broader style of water-colour painting, culminating in the *Norham Castle* of 1799, which he regarded as the beginning of his success ; he was elected A.R.A. in 1799 at the age of twenty-four, and R.A. in 1802.

He began at this time to devote himself to oil painting : in 1797 he had painted *Moonlight at Millbank* (No. 459) and in 1798 *Morning on the Coniston Fells* (No. 461). The series of landscapes with mythological figures, such as *Aeneas with the Sibyl* (No. 463) and *Rizpah* (No. 464) followed about 1800 ;

his work at this time was much affected by Wilson, whose influence may also be seen in *Mountain Scene with Castle* (No. 465), *Sandbank with Gipsies* (No. 467) and *Landscape with Cattle* (No. 487), all painted before 1809; in 1803 he initiated his magnificent series of sea paintings with *Calais Pier* (No. 472, N.G.), followed by the *Shipwreck* (No. 476), 1805, and *Sun rising through Vapour* (No. 479, N.G.), 1807, *The Death of Nelson* (No. 480), 1808, *Spithead* (No. 481, N.G.), 1809, and *The Meuse: Orange Merchant on the Bar, going to pieces* (No. 501), 1819.

The sea studies had been begun at Dover and Brighton as early as 1793 and 1796, but the full mastery of his early manner was achieved in his first foreign tour, in 1802, on which he visited Macon, Geneva, and travelled through Switzerland to Strassburg (*Portfolios* LXXI-LXXIX); his Dutch models, such as Van de Velde, were easily outdistanced, and he revealed himself as a great painter of English history; but not content with this colossal task, Turner, during the first twenty years of the nineteenth century, resolutely set himself to rival and outdo other great painters whom he admired. He poured forth a succession of mythological compositions, inspired by Poussin (in the *Goddess of Discord* (No. 477), 1806), and by Titian (in *Apollo killing the Python* (No. 488), 1811, and *Holy Family* (No. 473), 1803); and challenged Wilkie and Ostade in *The Harvest Home* (No. 562), 1807, *The Blacksmith's Shop* (No. 478), 1807, *The Garreteer's Petition* (No. 482), 1809, and *The Cobbler's Home* (No. 2055), 1808-10; sparred up to Crome in *Frosty Morning* (No. 492), 1813, and to Cuyp in *Kingston Bank* (No. 491), 1809, even taking hints from De Loutherbourg (Nos. 477 and 488), whose clever scene painting intrigued him so much that Mrs. De Loutherbourg drove him out of her husband's studio. His most urgent and lasting rivalry, however, lay with Claude in *Dido and Æneas leaving Carthage on the Morning of the Chase* (No. 494), 1814; *Appulia* (No. 495), 1814, which is founded on Claude's *Transformation of the Apulian Shepherd* at Bridgewater House, though the composition is reversed; *Dido building Carthage* (No. 498), 1815; and *Crossing the Brook* (No. 497), 1815, which shows the structure of Claude's *Mercury and Herse* applied to English landscapes, and prepares the way for the subsequent great Italian subjects *Bay of Baiae* (No. 505), 1823; *Rome from the Vatican* (No. 503), 1820; *Caligula's Palace* (No. 512), 1831; *Childe Harold's Pilgrimage* (No. 516), 1832. He left *Dido building Carthage* (No. 498, N.G.), 1815, together with *The Sun Rising through Vapour* (No. 479, N.G.), 1807, to the nation to hang for ever by the side of Claude's works—*Marriage of Isaac and Rebecca* (No. 12, N.G.) and *Embarkation of the Queen of Sheba* (No. 14, N.G.)—as an enduring monument of this noble rivalry of giants.

Emulation of Claude counted also for much in the great enterprise of the *Liber Studiorum*, which occupied much of Turner's time from 1807 to 1819; into the 100 sketches for these mezzotint engravings Turner knit together the various lines of work in which he had studied and challenged other artists. Claude had kept for reference sketches of his compositions in reed line and brown wash in his *Liber Veritatis*, now at Chatsworth, which had recently, in 1777, been engraved by Earlom and met with wide popu-

480 DEATH OF NELSON TURNER

larity. Turner resolved to publish in parts 100 plates of subjects, *Historical, Pastoral, Elegant Pastoral, Marine and Architectural*, etching the lines and mezzotinting the washes; he executed himself, besides the drawings, most of the etchings, as well as eleven of the mezzotints, employing Charles Turner, William Say, Dunkarton and others for the rest; seventy plates and a frontispiece were published, and twenty more were engraved but not published. Drawings for most of the plates were done in sepia, the same size as the plate, and these, with one or two exceptions, are at Millbank. The publication was not a financial success, largely owing to Turner's parsimony and the irregularity of issue, and also to his untrustworthiness in keeping back the finest impressions and issuing inferior prints to those who had paid for proofs. Both the drawings and the etchings were done with a view to engraving, and many lack Turner's customary directness and delicate finish for this reason, but the whole series forms a marvellous monument to the wide range of his powers.[1]

Throughout this period Turner was constantly working for engravers, making annual tours on which he painted water-colours to supply the engravings in such publications as *Cooke's Picturesque Views of the Southern Coast of England*, 1814-1826; *Views in Sussex*, 1816-19; *Rivers of Devon*, 1814-19; and Whitaker's *Richmondshire*, 1818-23.

The influence of Wilson had been manifest in several of Turner's early works, and in continuation of the Wilson tradition between 1805 and 1810

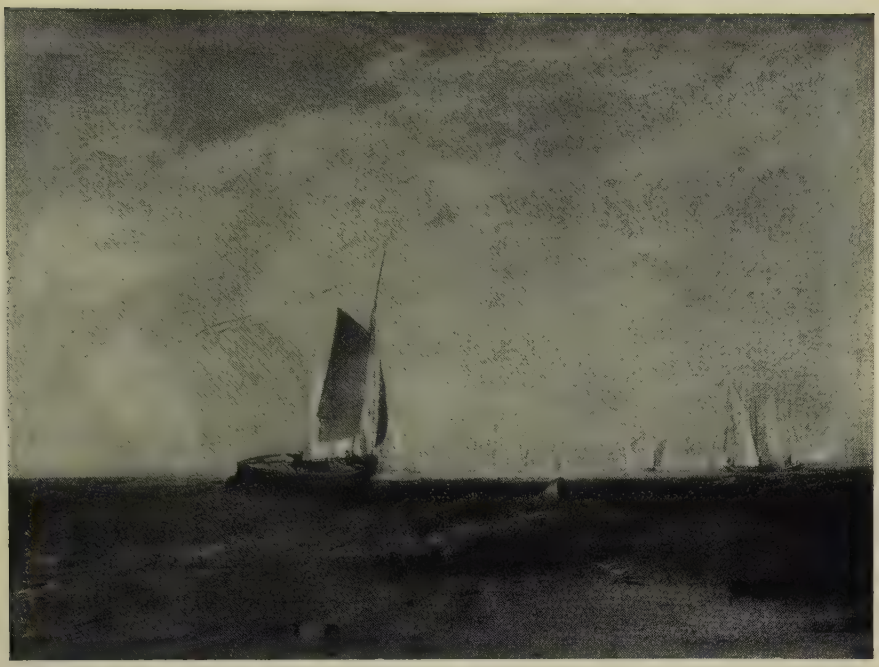
[1] An exhibition of practically the whole set of drawings, etchings and first-state impressions of the mezzotint engravings, together with 52 of the original copper plates, was held for the first time at Millbank during 1922, and Mr. A. Acland Allen, in 1925, presented most of the etchings and mezzotints to hang in Gallery XXX with the drawings belonging to the permanent collection.

he painted the exquisite series of oil studies on thin veneered panels in Gallery VII (Nos. 2302-2313 and Nos. 2676-2681). In these panels he equals the Constable of *Weymouth Bay* and *Malvern Hall* (Nos. 2652, 2653, N.G.) in his mastery in rendering the veils of misty vapour and the translucent clarity of rain-swept skies and waters, which English weather offers with such unequalled prodigality. In these lovely sketches the artifice of his large 'machines' is absent, and we see fresh visions of nature just as they were mirrored in Turner's unequalled eye, lightly brushed in by his unerring hand—*Windsor Castle* (No. 2308), *Windsor Castle from Salt Hill* (No. 2312), and *Walton Reach* (No. 2681) may be specially noted.

In 1817 he visited Belgium and the Rhine, painting fifty body-colour subjects in three weeks; in 1818 he made a tour of Scotland to illustrate *Provincial Antiquities*; and in 1819 he first visited Italy, sketching at Venice, Rome and Naples (*Sketch Books* CLXXIII-CXCIV); and, as a further result of this journey, *The Bay of Baiae* was exhibited in 1823: in this epoch-making work he transposed the complex compositions of his recent English drawings into the Italian key, and gave in oil paint a more iridescent version of his water-colour vision. The dark tone and solid paint of his early works, such as *Jason*, 1802, had already been invaded by the grey-blue sky of *Rizpah*, 1814, and *Crossing the Brook*, 1815, and now the light tone breaks into the foreground. He used a white ground in parts, thinly scumbled and stained, and gradually the darks tended to become mere patches to throw up the brightness of the rest. As yet, in this transition period, the shadows contrast too strongly with the lights, but in the *Ulysses deriding Polyphemus*, (No. 508, N.G.), 1829, he achieved a blaze of colour, both in shadows and lights. To this period, too, belong the fine *Cowes* (Nos. 1993-2000), 1827, and *Petworth* subjects (Nos. 559, 560), where all is yellow-gold and flame; and ten years later he applied this blaze of colour to his earlier shipping subject-matter in *The Fighting Temeraire* (No. 524, N.G.), 1839.

A group of works, painted not at any one period, but throughout his life, show that, side by side with his challenges and the experiments of the sketches, the essential Turner, who could note and render the solemn beauty of nature with quiet mastery, was steadily carrying his visions into completed works. Amongst those at Millbank should be noted: *Bligh Sand* (No. 496), 1809; *Landscape with Cattle in Water* (No. 462), 1808; *Sand Bank with Gipsies* (No. 467), 1809; *River Scene with Cattle* (No. 1857), 1809; *London from Greenwich* (No. 483), 1809; *Windsor* (No. 486), *c.* 1808; *Hannibal and his Army crossing the Alps* (No. 490), 1812; *Petworth Park* (No. 559), 1829; *Chichester Channel* (No. 560), 1829; *Chain Pier, Brighton* (No. 2064), 1830; *Ship Aground* (No. 2065), *c.* 1830; *Evening Star* (No. 1991), *c.* 1840; and *Rain, Steam and Speed* (No. 538, N.G.), 1844. In these works we see the rare, personal vision of the painter realizing itself in perfect masterpieces, undisturbed by the fashions of the moment or his own adventurous and, at times, uncertain taste.

The last period of Turner's life, from 1840 onwards, was devoted to the



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rendering in oil paint of that heightened impressionism of pure colour and light which he had been working up to from the *Orvieto* (No. 511), painted in Rome in 1828, as a result of his experiments in water-colour. During these years Venice, with its lagoons and skies, which give full play to reflection of light and colour, took the place of the Roman Campagna and Italian mountains of the Carthage and classical subjects. *The Sun of Venice* (No. 535, N.G.), 1843, is the finest realization of Turner's latest dreams, but Nos. 540, 542, 543, 544 (Gallery VII) show this phase of his art; while *The Arch of Constantine* (No. 2066) and *Tivoli* (No. 2067), painted as the result of Turner's last visit to Rome in 1839, and *Queen Mab's Cave* (No. 548), 1846, show his latest methods applied to the mountain landscape and foliage of his earlier subjects.

During these years Turner was intent on developing his idea of impressionism; he was intensely interested in theories of colour, and discussed Brewster's with Thomson of Duddingston, read Field's *Chromatology* and Du Fresnoy, while he painted a picture to which he gave the sub-title, *Goethe's Theory, Light and Colour: The Morning after the Deluge* (No. 532), 1843, and he financed Mayall's early experiments in photography. The deep attraction of light and the passionate emotion of its chemistries enthralled him, though, by trying to face the light and paint its very source, he set himself an impossible task, if he was to abide by a positive scale, as Constable had been able to do in his impressionism of a limited range of tones, seen from the same angle as the light. Turner had to make some new compromise between the logic of nature and the possibilities of paint, and, according to Ruskin, he achieved this by lightening the shadows towards

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their true value and telescoping the upper region of the scale, while keeping the extreme steps for the highest lights. He lost interest in topography, and became careless of the grouping of his composition to fit the rectangular panels of frames, seeking simply a field for light in his Venetian subjects, and tending to vignette his subject to the irregular oval of natural vision—*Undine* (No. 549), 1846 ; *Angel standing in the Sun* (No. 550), 1846. This he did either by framing the subject-centre of interest with trees as Claude had done, or by actually painting a circular or octagon canvas, as in *Peace : Burial at Sea* (No. 528) ; and *War : the Exile and the Rock Limpet* (No. 529), 1842.

With this change of aim came a change in method of painting ; washes of transparent colour over a white ground replaced solid, opaque paint, and towards the end of his life he recklessly used any trick to heighten the brilliance of his effects, glazing with water-colour and using vermilion in his shadows to make them strong and yet bright, often thus endangering the durability of his work. With the license which he allowed himself, a certain innate, garish taste, which the severe schooling of his earlier training had kept in check, showed itself, as in *The Marriage of the Adriatic*, 1837. His later work tended to fall into two categories : pictures of Light and Colour, such as *Hero of a Hundred Fights* (No. 551), 1847 ; *War* (No. 529), 1842 ; *Angel standing in the Sun* (No. 550), 1846 ; and pictures of Shade and Darkness, such as *Snowstorm* (No. 530), 1842 ; *Peace* (No. 528), 1842 ; and *Undine* (No. 549), 1846.

Turner's oil paintings, however, give an incomplete view of his art, and it is necessary to study also the exquisite drawings in the smaller Galleries VIII–X, where many of the best of the 19,000 sketches left in his will to the nation are exhibited in succession : beginning with the strangely childish efforts of 1787, *Folly Bridge* (I, A) ; *Nuneham Park* (I, B) ; *Views on the Avon* (VI, 23 and 24), he went on to humble topographical drawings

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recalling Dayes, Hearne and Rooker, such as *Tom Tower, Oxford* (XIV, B) ; *Gateway* (XXVI, 93) ; and *Old Church* (XXIII, H).

Turner had, however, an exquisite feeling for architecture, and his studies of buildings are unsurpassed, as may be seen in *Kirkstall* (XXXV, 2), *Durham* (XXXV, 15), *Fountains Abbey* (XXXV, 80).

Later came the strong influence of Girtin : *Valle Crucis Abbey* (XXVIII, R), *Weir Bridge, Ludlow* (XXXVIII, 89), and *Cattle in a Stream* (LXX, J), which led to his achieving a freer, broader method of using water-colour.

He owed much in his earlier Swiss drawings to the work of J. R. Cozens, with which Dr. Monro had familiarized him, in such drawings as *Mont Blanc* (LXXV, 16) and *Italian Landscape* (CCCLXXX, 19) ; and something to Samuel Scott in his *Westminster River Subjects* (XXXIII, M and W) and, in *Contamines* (LXXV, 24) and *Loch Long* (LX, G), we have a particularly beautiful phase, inspired by the solid pigment and rich tones of Wilson. There are very few of the water-colour studies for the classical subjects at Millbank, but a study for the *Golden Bough* (No. CCLXIII, 323) affords one excellent example.

Then come the *Roman Studies* of 1820 (Portfolio CLXXXIX) ; the body-colour sketches on the Meuse, Rhine and Moselle (Portfolios CCXVI, CCXVII and CCXX), 1826 ; the 'French River' subjects (Portfolios CCLVIII, CCLIX), 1826-1833 ; the Swiss and Alpine subjects (Portfolios CCCXXXII, 1841, CCCLIX, 1845, and CCCLXIV, various dates after 1830), and finally the Venetian work of 1837-1841 (Portfolios CCCXV and CCCXVI).

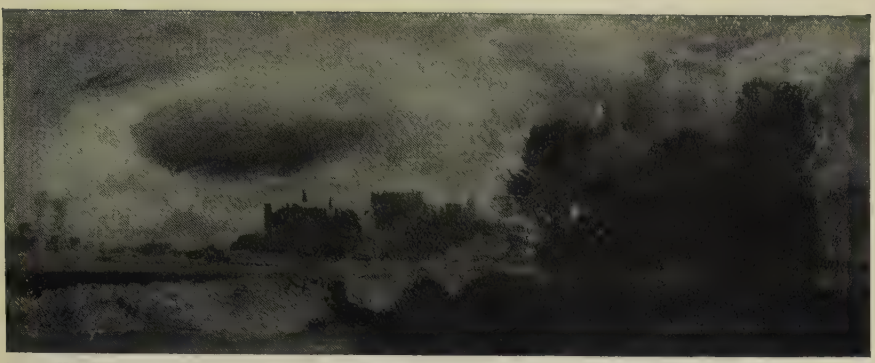
From 1820, the date of his first Italian tour, to 1840 most of Turner's water-colour work was done for engravers for such publications as *The Rivers of England*, 1823-27 ; *Ports of England*, 1826-28 ; *Picturesque Views in England and Wales*, 1827-38 ; *The Keepsake*, 1828-37 ; *The Rivers of France*, 1833-35 ; Turner's *Annual Tour*, 1833-35 ; Rogers's *Poems*, 1834 ;

and Byron's *Life and Works*, 1832-34. Some of this work is less interesting in quality, as, for instance, the pretty vignettes for Rogers's *Italy*, while the drawings he sold were highly, sometimes even over-finished, but for his own use he constantly painted colour sketches of extraordinary freshness and brilliance; and when he ceased to illustrate, he devoted himself to painting, 1838-1845, such water-colours, chiefly at Venice and in the Alpine valleys (Portfolio CCCLXIV).

Turner's was a hearty, somewhat coarse nature; short and stout of figure, with a hawk-like nose, blue eyes and weather-beaten complexion, he had a superb physique that no labours, physical or mental, unduly strained; Leslie described him as looking like the captain of a river steamer. The young Turner, as we see him in the portrait of himself (No. 458) painted about 1798, and in the drawing by George Dance of 1800, which belongs to the Royal Academy, is not strikingly individual; his character was slow in maturing, but, as a middle-aged and elderly man, in the oil portrait by Charles Turner, and in that by W. Parrott, painted about 1839 (Ruskin Museum, Sheffield), and in the sketch by Count D'Orsay, 1851 (J. E. T. Allen Collection) we get a vivid idea of his sturdy genius, with its superficial air of homeliness, but underlying keen intensity of imaginative observation. He had little education, but possessed a genuine taste for literature and was constantly jotting down scraps of romantic poetry for his *Fallacies of Hope*—a work which was never published—and he owed much to the romantic poetry of Scott and Byron. He enjoyed the society of intimate friends and of his fellow-artists, and was a generous critic of their work, but he was impatient of the forms of society, while his passionate devotion to his work left him little time for more than his official duties in connexion with the Academy, to which he attended with great conscientiousness.

He was capable of generosity, and cherished projects of imaginative disinterestedness, which happily resulted in the nation inheriting the bulk of his work, but his homely origin and lack of education, perhaps, accounted for a curious parsimoniousness, which led him to treat his engravers and subscribers with an ill-judged meanness that thwarted his own interests, and for a certain commonness of taste which crops up at times in his passion for garish splendour; like Rembrandt, he had a taste for somewhat tawdry bric-à-brac, but both were able to turn the dust to gold in their art.

His character was typically British, but British raised to the *n*th power; his giant genius, with its wide circle to complete, developed slowly, and the youthful Turner was not the equal of Girtin during the short time up to 1802 that their courses ran together, as their paintings and Turner's own admissions prove; the power, however, was there, and Turner trained himself with untiring labour until his memory was stored with every natural form, so that he could make his trees and mountains grow from within, every line a true tree line, but yet a picture line, for his powerful brain controlled the whole composition—a motive of form, once evolved, being pursued, varied and repeated like the master theme of some great musical composition or architectural work.



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Turner stands out amongst British artists as one who not only had great imaginative visions, but also the power to realize them completely ; he is the peer of the very greatest painters of the world, such men as Michael Angelo, Rembrandt and Rubens, by his union of keen observation with assured execution, the whole guided by a lofty imagination and a lucid brain. He painted sea and mountain as Rembrandt painted men, with a firm grasp of structure and the alert, flexible touch and rich paste of paint that gives the requisite texture of each substance.

The nation is specially fortunate, in the case of Turner, in that it possesses not only so many of the finished works which he exhibited—what he himself, with the inevitably somewhat dated and circumscribed taste of his day, considered final works—but also the great mass of his first impressions and visions of nature, as they struck his unique, subconscious receptivity ; and this is specially valuable, as the early Victorians had a predilection for over-finish, which Turner did not always escape, so that, to have preserved, what most artists of the time destroyed as mere worthless studies for their final works,—in Turner's case, sketches so infinitely precious —is a stroke of rare good fortune.

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